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Key factors in project making:

a study of three successful landscape architecture projects initiated by community actors

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Master's thesis in landscape architecture , 30 hp
Landscape Architecture Programme
Självständigt arbete vid LTJ-fakulteten, SLU
Alnarp 2012

Key factors in project making: a study of three successful landscape architecture projects initiated by community actors

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Credits: 30 hp

Level: A2E

Course title: Master Project in Landscape Architecture

Course code: EX0734

Programme/education: Landscape Architecture Programme

Subject: Landscape architecture

Place of publication: Alnarp

Year of publication: April 2013

Picture cover: Photos by Testbedstudio, Byen Sover and Mykorrhiza

Series name: Självständigt arbete vid LTJ-fakulteten, SLU

Online publication: <http://stud.epsilon.slu.se>

Key words: *project making, landscape architecture, urban design, local initiative, creativity, community actor, innovation, narrative*

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ABSTRACT

This thesis studies three projects in which a community group, or small architecture firm, with local knowledge has realized an idea in the public realm by their own initiative, despite their lack of power, financing, or extensive experience.

In the post-industrial economy many cities struggle to find their new identity, and commonly, contemporary urban theories revolve around the competition between cities. This rivalry stresses the necessity to enhance the city's uniqueness; either to attract new industries, or the creative citizen who will start them. Supporting local initiatives could be a way for cities to harness the communities' inventiveness and enhance existing identity through bottom up processes. This could help prevent cities from adopting a mainstream formula for transformation as these generally result in a conventional proposal for their official future. Narratives formulated from the top-down provide little room for creative city making; instead cities should leave room for the communities' true narratives to emerge.

In order to generate insight into the processes behind the executed projects, project makers and representatives of the city authorities are interviewed for each of the three case studies. Upon analysis, these interviews highlight similarities and common key factors in the processes that seem to be crucial to project realization. Firstly, the groups communicate their idea broadly as a method for change without proposing specific designs. Secondly, the project makers speak in terms of visions and ideas during initial project phases - a story rather than a picture from the future - and remain flexible regarding project details. Thirdly, groups receive help from a city authority who takes the role as a facilitator in city hall. The use of stories indicates the importance of project makers framing their projects in a way city authorities can work into the city's official future, and through a medium that can be incorporated into the bureaucratic language of city authorities. These concepts are explored in depth through the literature review.

Keywords: project making, landscape architecture, urban design, local initiative, creativity, community actor, innovation, narrative.

PREAMBLE

“If you work for the municipality and say that you want to do something, you’ll probably be able to. Don’t be shy, just ask.” I received this advice from a senior, and very considerate, city planning colleague soon after starting working for a city in the south of Sweden.

The City of Landskrona took me on for a part time position after having worked with them for my internship. Having come straight out of school, I struggled with my planning responsibilities but I soon found that a big part of my day was spent understanding and juggling the city bureaucracy in order to finish my work on time. I learned laws, responded to plan proposals, and wrote reports; however, the law rarely required me to consult the public before proposing a solution.

It seems that city planners are working incredibly hard simply to keep up with their work; there is little time to go above and beyond the legislated requirements. While working I only hear from citizens regarding concerns for ideas that have already been proposed, or else to discuss their applications for housing developments. My days are filled with what I thought would be “the bare basics” and I am unable to formulate complete ideas for how to improve the city. I lack the input of those who really know: the locals.

When I am not working for the city, I have the opportunity to make illustrations for a new, and in my point of view fantastic, idea within landscape architecture: bringing green to construction and development sites within the city. As an illustrator I create pictures to trigger the interest of potential investors. Although, what that next step looks like - finding finance, and realizing projects - is unknown to me. Also, if an idea like this is presented to me as a public servant, I have neither the knowledge nor the experience to facilitate it. I stand, with one leg on each side, one on the idea-side and one on the public servant side, and I am not yet able to see how these worlds meet.

However, I remember my colleague’s words: if I want to promote local initiatives and ideas I can. Still, as I do not know how to support good ideas or how to propose them, there are a few things I need to learn. I have decided use this thesis to determine not only how I, as a planner, should present my ideas, but how any citizen with a good idea can have their projects realized. To accomplish this I need to understand why some projects are successfully executed and others are left to languish; most importantly, how can someone – maybe even me – realize their idea even if they are not well financed, well networked, or have an extensive amount of experience?

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INTRODUCTION

AIM AND OBJECTIVE

The aim of this thesis is to explore projects within the urban setting where community actors have stepped up, regardless of a lack of extensive experience, financial support or political power. Project makers have been able to realize their ideas in the urban environment, and my wish is to extract knowledge about these processes. I have recognized that this is the type of project both Landskrona and I have wished for but that I, as a public servant, have not known how to support. Therefore, I hope to discover ways to increase the likelihood that community actors can have their ideas realized. I hope to achieve this by analyzing the experiences of members from good precedents and finding key factors for success.

Research questions

- *What is the process from idea to realized project when initiated by a community actor?*
- *Are there any key factors or common features in the processes of the chosen projects that could have contributed to their success?*
- *What is the role of the landscape architect in this process?*

This thesis is directed towards landscape architects, city planners, politicians, students within the previous fields and all citizens with ambition to improve their public space.

OUTLINE OF CHAPTERS

The structure of this thesis mirrors the process that made it. In the first chapter, *Introduction*, I explain the origins of this project, its importance, how the research is conducted, and why these particular research methods were chosen. Following the introduction, the general planning discourse in which community actors initialize projects is explored through a literature review -*Contemporary Planning Context*. This focuses on the theories of three influential thinkers – Richard Florida, Jane Jacobs and Jan Gehl – who through my education and planning practice, I have found to be commonly accepted, well known, and have a great influence on Scandinavian planning. The purpose is to draw a picture of how projects initialized by a community member would fit into current planning frameworks. This chapter also touches upon some of the critique regarding the interpretation and implementation of the theories, to get a more nuanced picture of how they are used.

In the next chapter, *Case studies*, the representatives from three urban ventures are interviewed to learn about the process of a realized project. A short background of the projects and the project makers are followed by an exploration of each of the processes through interviews. The projects are communicated by the planners and the community actors, and are then described through text and pictures.

This information is then broken down, examined and interpreted in the chapter *Analyses*. The information is categorized, and common factors and connections are drawn out and summarized in a synthesis for each category. The purpose of this analysis is to find and explore key factors that might have been crucial in the realization of the projects; through this process one factor was understood to be cen-

tral, relating to nearly all of the other aspects and was determined to be worth exploring further.

As the analyses have given me indications that the story telling is one of the most important factors in the project making process, a special focus has been given to it in my work. In the chapter *Stories and Narratives* I search for theories that explain why expressing an idea in stories can be so successful.

The results of the case studies and the findings in literature are brought together in the chapter *Discussion*. Here I explain what I believe may be key factors in the process of making a project as a community actor, and what the role of the landscape architect is, and could become.

Over the course of this work my thesis has transformed, given me great joy and great frustration, and sparked my interest in a broad range of topics that were outside the scope of my research. My thoughts on the process, choices, and interesting digressions are covered under *Reflections*.

METHOD

This thesis uses 'grounded theory' as an inspiration to answer the research questions. Three landscape architecture/urban design projects are studied, and form the base of the research. The participants are interviewed and it is their experiences and answers that guide the rest of my work. Before the interviews a literature review of three urban theorists who have had a major impact on planning theory and the development of many Scandinavian cities is provided for context to guide my research. I analyze the answers from the interviews by organizing them in to categories. This analysis uncovers parallels and common key factors between the projects, but also highlights a central theme to be further investigated in a second literature review.

CHOICE OF METHODOLOGY

Grounded theory is an empirically based method used in both qualitative and quantitative research. Grounded theory research does not start with the examination of theory and the formulation of a hypothesis that is then tested. Instead, grounded theory prompts the researcher to methodically collect data, and from the findings form theory (Hartman, 2001).

My reason for choosing grounded theory as an inspiration for the method is that it allows me to learn what barriers the project makers actually face and overcome.

An alternative method could have been to start with studying existing theory on barriers a community actor might face when proposing a project, and then and through case studies examine the ways and means the project makers use to tackle the barriers uncovered through the literature. However, the literature quick-

ly elucidates that there could be a myriad of barriers: from inhibiting factors in the current planning system, to structures for economic funding, to political systems in the country, and local policies and attitudes. As the barriers studied in theory would need to be determined prior to the interviews, the selection would be arbitrary. In light of these challenges, using a method inspired by grounded theory is preferable. The case studies allow the interviewees to relate what they, through their experience, find relevant, thus allowing me to develop a poignant project that is applicable to real world situations.

ANALYSIS OF THE RESULTS

The analysis is structured according to the procedure described in *Tolkning och Reflektion: Vetenskapsfilosofi och Kvalitativ Metod* (Alvesson & Skoldberg, 2008). The analysis organizes the interview answers into categories. The categories are chosen either because the interviewees themselves express that they are important issues for the process, or because I am able to see a pattern emerge through their answers.

The transition to theory is found through, what I call, the emergence of a central theme. This theme emerged as certain aspects of the categories related to one another easily and was repeated frequently in the material; this aspect was central to the realization of the project. This central theme is further explored in a second literature review to deepen our understanding.

LITERATURE REVIEWS

When exploring the project making literature, there are very few articles dealing with the topic from a landscape architecture, architecture, or urban design perspective; it appears that none of the texts I have found has been looking to answer the same questions as this thesis. Project making or project facilitating are well covered under the fields of project management and economics, but these theories lie quite far from the research questions and the parallels are too farfetched to apply to this thesis. Instead two other fields of literature will be studied.

The first section, Contemporary Planning Context, aims to put the selected projects in a planning context and explores the importance of local innovation and ideas for communities. Three thinkers – Jacobs, Gehl, and Florida – have been selected as I see them as especially influential in Scandinavian planning discourse. Several other experts who also write on the topic of creativity and the role of the community actor in planning, such as Henri Lefebvre, Peter Hall and Charles Landry, could have been applicable as well, but I have chosen the authors who I have recognized as being most commonly used and referred to during my planning practice.

The case studies then supplement this knowledge with more specific topics that are generated through the interviews. In particular, the importance of stories becomes apparent through the analysis of these interviews. Therefore Stories and Narratives are explored in the second literature review.

DEFINITIONS

There are some terms that are central in my work but can hold different meanings. I find it important to explain my definition of these words and what they mean in this thesis.

Community actor

There are different definitions for the term community and they often overlap but two of the most prominent are the definitions focusing on the feeling of membership between people living in a geographical area. Another definition recognizes the bond between people sharing a common interest, not necessarily in the same geographical place. Psychologist McMillan and his colleague Chavis describe four factors creating a sense of community: membership, influence, integration and fulfillment of needs, and shared emotional connection (McMillan & Chavis, 1986). In this study the term community actor represents an actor with a geographical tie to the city or region. I also chose to limit the definition to not include groups that are in great power in the society such as large organizations – companies, architecture firms and employees of the city government – because of the political influence these bodies possess. The term is easily applicable to a private citizen group but in this thesis it also includes smaller architecture firms.

Success

As mentioned, success is subjective, and in this thesis it refers to projects that have succeeded in being built. Its visual or functional qualities are not explored or judged extensively. Of course, a brief personal judgment of the projects is done on the basis of my professional and theoretical knowledge gained over the course of my work experience and university studies. If the city appreciates the project, and if it is accessible to the public, I generally consider it sufficiently successful in terms of quality.

CASE STUDIES

FINDING PROJECTS

When determining the topic of the thesis, I am aware of a few projects that might be suitable. Enskifteshagen in Malmö has been mentioned in newspapers and at the Faculty of Landscape Architecture at SLU and it is interesting to study as it is well used as an example of local initiative and urban farming by the City of Malmö. Tora Råberg, a personal friend of mine has been involved in the network since the beginning and agrees to be interviewed and also suggests that I interview Britta Nylinder, another early member.

To find more projects I e-mail contacts, former professors and fellow students and I attend a conference concerning the use of Copenhagen's empty buildings and user involvement.

One of my contacts is Mikkel Halbye Mindegaard the City of Copenhagen, who deals with receiving and helping to realize temporary architecture and innovative ideas in the urban environment. Mikkel Halbye Mindegaard introduces me to Byen Sover's light project: Las Palmas. Las Palmas is realized by two young architects with no previous experience, however, the project is considered so successful, that it is used by the municipality as promotional tool for their planning departments (Gang, 2010).

My search for the third project is longer and more winding. Several project makers are interviewed but their projects prove unsuitable for various reasons; they are not initiated by a community actor, they are not fully built, or they are not placed within public realm. I know of an architecture office that focuses on research and experimentation, Testbedstudio,

and anticipate that they might have a project suited to my study. I meet Anders Johansson at their Stockholm office who presents the Forsbacka Picknick project. Testbedstudio is an established, but small architecture firm that also works with more conventional projects. That makes the project of Forsbacka Picknick especially interesting. They did not do the project because they had to; they did it because they believed in the importance of the concept.

It is worth mentioning that I did not come across one single project initiated by a landscape architect, although several projects had landscape architects hired in later stages.

Requirements

My work assesses key factors, as well as the landscape architect's role, in different projects that are all realized. The context is allowed to differ; this is not a guide to navigating the bureaucracy of one particular municipality. It is important to understand that the study is neither a comparison nor ranking of projects to assess their subjective quality. Rather, it is an attempt to find ways for landscape architects and other actors to successfully realize their ideas in the public realm.

As any project that is successfully realized is able to give insight in to how the process looks it is not important to be too exclusive in determining which projects are appropriate; any project that fits meets the requirements can be chosen.

The requirements that I have stated for the projects are:

- *That it is a landscape architecture or urban design project.*
- *That is initiated by a community actor.*
- *That the project is accessible to the public.*
- *That the project is executed.*

The time required to execute a project is also a factor when choosing projects. If too long a time has passed that might be an indicator that the project making process is not particularly successful, but rather that it adheres to the bureaucracy of the local municipality. One example of a project of this kind is a park in Copenhagen that was initially considered for the study; it was co-created with the people living around the park but only realized after twenty years of effort. My work is attempting to find ways for actors to have a more immediate impact on their environment and to work efficiently with, or overcome, bureaucracy.

Non-Projects

Some projects have been considered for the study but found unsuitable after a first interview. One example is the Five Weirs Walk in Sheffield, Scotland. Here a large community group managed to recreate an old industrial river side in central Sheffield, but as it turned out a couple of leading members in the group were employed at the City Hall, one as a City planner, the project was rejected. The project was not officially run by the city but I consider the influence of an employed member, who could speak in favor for incorporating the project into the Sheffield's strategic planning documents and in other way support it, to be too great.

Another project that was determined to be inappropriate for this study after an interview and site visit is Prague Boulevard 43 in Copenhagen. This is an interesting project where community actors have found a way to form collaboration with a private property owner and repurpose an unused industrial property in Copenhagen. The project now runs workshops, galleries, event spaces and studios for both professionals as well as local community groups. Most of these activities take place indoors and not in the public realm and are therefore not considered appropriate for this thesis, but the project also contains a small community garden, which might be usable. When visiting for an interview it turned out that the whole industrial area is fenced in. I was let in by the project initiator, and there is a gate at another part of the property that is more accessible, but my feeling was that the neighbors would not perceive this project as public so the project was rejected.

Non-Factors

While certain requirements do exist, this thesis is exploratory and is designed to cast a broad net and help a range of different actors, from public to private and practicing architects to passionate residents. As such there are certain factors that have consciously been ignored during the selection process.

The age of the finalized projects, for example, is not important. As it is necessary that the project is realized, these projects might no longer be the most cutting edge projects. This does not make them less successful or less worthy of study.

Aspects such as the nationality of the project and the planning and political model in the country are not taken in to account. Nor does the work focus on just one group as initiator, for example citizen groups, architectural firms or NGO's. Instead a diverse spread of actors is welcome.

It is not a requirement that the groups chosen contain a landscape architect. Many actors can achieve change in the urban space and provide lessons that are applicable to the profession of landscape architecture.

INTERVIEWS

In order to generate insight into the processes behind the executed projects, project makers and representatives of the city authorities for each case study are interviewed.

Project makers

To determine key factors for success and to learn from the project makers' experiences, qualitative in-depth interviews are conducted. The interviews have an informal and semi-structured character, which means that a set of questions are prepared before the interviews, but the conversation is allowed to wander dynamically to address issues brought up during the interview (Cloke, 2004). Neale and Boyce give the definition of an in-depth interview as:

"...a qualitative research technique that involves conducting intensive individual interviews with a small number of respondents to explore their

perspectives on a particular idea, program, or situation." (Neale & Boyce, 2006, p. 3)

City representatives

The purpose of the interviews with the city authorities is to find their reasons for supporting the community group's proposals and to help provide a context to the process the project makers described. Different institutions of administration may give different barriers for project makers to tackle and the understanding of the local regulatory system and the bureaucratic reception is important to a deeper understanding of the process. These interviews are therefore set up as what I would like to call information interviews. My definition of an information interview is an interview where focus lies on the structure and context, rather than on the perception. For example, questions address the order in which things took place during a project, rather than the strategies and perception of the process.

All interviews with project makers were held in person and all city authorities interviewed via telephone, except for Sten Göransson in Malmö who I was able to meet in person.

The form for the interview

The way the interview is held is not without consequence; there are advantages to facing the person being interviewed as it allows for a more spontaneous conversation and hopefully more honest replies. Social cues, such as body language and facial expressions can also give extra information. However, it is easy for me as an interviewer to subconsciously lead the interviewee by the same means. (Opdenakker, 2006).

CURRENT PLANNING CONTEXT

Only a few years ago spectacular buildings and flagship developments were commonly highlighted in architecture magazines. There was big hype regarding city branding and iconic buildings. The most famous example in Sweden might be from Malmö: the internationally known Turning Torso developed in the Bo01 housing area. The mayor of the city, a trained architect, Ilmar Reepalu was asked in an interview in 2010 what the key decisions for the transformation of Malmö were and he replied: "If you are to make a change it has to be through buildings so that it will be visible in the real world. The key decisions were to transform the Bo01-area and the convention center." (Svensson, 2010). (Author's translation)

During the last decades, in times of withering industrial production, cities all over the western world have struggled with the fact that many of the existing local advantages, generated through the stability of a strong industrial base, were falling out of their hands. Often a change in the identity for the city was seen as necessary to move on or recover. A well accepted strategy in Western World during the 80's and 90's was to mark this change with something spectacular; brownfield areas, in cities such as Bilbao, Spain (Ramsden, 2010) and Birmingham, UK (Loftman & Brendan, 1995) were transformed and architecture focused on iconic buildings representing this post-industrial identity spread (Hall, 1996). Today, as the world economy has entered a recession, the time of the architectural showpiece is waning. Big developments are realized more slowly than expected and no longer have the resources to symbolize sense of change they once did. Focus has instead come to shine upon another

figure: the social and innovative citizen who takes the city into their own hands.

Phenomena like urban tactics, guerrilla gardening, temporary architecture, DIY (Do It Yourself) urbanism and user driven innovation are buzzing on blogs and architecture forums and they are promoted as a way for citizens to quickly tell their story or express their needs.

These ideas fall quite well within the purview of the contemporary planning context. Most cities in Europe are influenced by names like Charles Landry, Jane Jacobs, Jan Gehl and Richard Florida; thinkers who call for a diverse, vibrant, mixed, inclusive city that leaves room for the unexpected and where the human scale and experience is prioritized (Florida, 2006; Jacobs, 1992; Gehl, 2006; Landry, 2000). Also, the European Commission suggests that four major funds are to support urban "community-led local development." for the coming period 2014-2020 (Soto, et al., 2012) and in this context, projects initialized and formed by small scale actors, such as those explored in the case studies, will be driving more of the change in our cities.

THREE BIG THINKERS WITH GREAT INFLUENCE

A short description of the ideas that I have found to be the most influential, in contemporary Scandinavian planning discourse will be presented: Richard Florida, Jane Jacobs, and Jan Gehl. They will be studied to explore the rising interest in creativity and innovation, and what the community actor's role is according to these theories.



RICHARD FLORIDA

Richard Florida is professor in economics and his book *The Rise of the Creative Class: And how it's Transforming Work, Leisure, Community and Everyday Life* has become an international bestseller and a public-policy phenomenon. Florida is one of the most famous, close to rock star status, thinkers on creativity and urban economy today. Florida coined the rise of the creative class, the desirable economic class, which according to Florida is followed by economic growth. His theories have become mainstream amazingly rapidly; Florida is invited to speak all around the world, and cities even compete to be the most "Creative City" in the world, in order to get a little share of the creativity cookie.

The book questions the conventional belief among mayors and city councils, that for a region to gain economic growth it is dependent on attracting companies. Florida acknowledges the importance that large companies can play in the development of cities, but focuses

on the need to attract educated and, more importantly, creative people, which will in turn bring companies who need these workers. To attract them, Florida stresses the importance to acknowledge the citizens' priorities and calls for cities to have a strategy not only for business, but also for people.

Florida defines the term creative class, as a new economic class in which people get paid to be creative. Engineers, scientists, artists, musicians, designers and other knowledge based professions form a mobile class that constitute a large part of the new economy. This is a generation of educated citizens and talented workers of the new economy who choose where to work to a much larger extent than the earlier generation. In the industrial era people settled down where the big companies were located, where they were sure to find work, but today they are able to choose to live in a city that attracts them and according to Florida the companies follow them.

To attract the creative class Florida calls for diversity and tolerance. Florida has in his research set up a tolerance index which ranks the proportion of bohemian population, gay population and the integration and mix of different ethnic groups. A high score in this index indicates a high tolerance in a city and Florida's findings posit that cities with a high level of tolerance attract the creative class to a greater extent than cities with a low score.

Because of the active choice of the creative citizen, cities must now compete for their attention. According to Florida cities with high livability, tolerance and diversity, the same characters that attracts the Bohemian and the gay, attract different kinds of creative people with different skill-sets. They can find cheap workspaces, living, and, foremost, they live in a tolerant environment that is open to new ideas and diversity. The high concentration of mixed creative capital then generates new thoughts-and new ideas which lead to a greater innovation and economic growth (Florida,

2006). Although there is a critique on how Florida's theories are implemented, and there also seem to be a lack of understanding of what the concept of creative industries and culture mean. Gunder (2009) writes in his article Theories of Local Economic Development: Linking Theory to Practice that there seem to be a naivety among many contemporary politicians, planners and policy makers today who accepts Florida's theories without really understanding the proposed reasons for economic growth. The ideas are so hyped that many cities have legitimized policies promoting place marketing, branding, and competitiveness, to the extent that cities have formed the same strategies and "tool-kits" to attract this creative class as all the others – which leads to a very uniform result (Gunder, 2009).

"Rather than local innovation in economic development policy that identifies and optimises local competitive differences so that they may give competitive advantage, the contemporary uniformity of policy often results in the

very lack of this competitive innovation and originality.

Compounding this lack of focus on site-specific uniqueness and creativity, local officials and politicians often do not actually understand the implications of their chosen policies, or the links of causality, or lack of them, underlying specific theories (Gunder, 2009, p. 288).

By emphasizing city branding, without recognizing the underlying economic and social structure as described by Florida, city governments fundamentally miss the essence of creative and dynamic cities (Gunder, 2009). Another misunderstanding is on the subject of correlation and consequence; surprisingly often policy makers miss the message on being open and tolerant towards the existing citizens and instead press the importance of attracting artists and bohemians to the city, in a wish to become “the most creative city” (Storper & Manville, 2006).

“The mayors of a number of declining American cities are building economic development programmes around luring gay 25-year-olds to their cities” (Storper & Manville, 2006, p. 6)

So, instead of trying to find a way to facilitate the local, latent creativity and let citizens show why their city or region is unique, they look for a set method to attract others based on what they are assumed to like. The main critique is that they should instead write policies that make them more integrative, more tolerant and welcome to initiatives expressing the local identity. These ideas, derived from place, are what lead to genuine innovation and unique locales that attract the creative class. (Storper & Manville, 2006; Gunder, 2009).



JANE JACOBS

Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.” (Jacobs, 1992)

Florida was not the first to see the city as the motor for innovation. Jane Jacobs wrote on the topic in the early 60's, and, with her economic and social insight, was a precursor for Florida in many ways. Jacobs first published her book *The Death and Life of Great American Cities* in 1961 and her ideas have largely stood the test of time (see for example (Zaera-Polo, 2006, Sattow, 2012)).

Jacobs opposed the “full speed, no looking back” rational and functional planning that influenced the urban renewal policies of the 50's with “slum clearing” and urban expressway development. Instead Jacobs asked for recognition of the lived city where planners allow cities to be diverse in both scale and age, and asked for a dense and surprising city and where citizens are allowed to advocate for their own places. Lively streets and neighborhoods

where dwellings were not shielded off would contribute to safer neighborhoods and a stronger sense of community.

Jane Jacobs changed the city planning profession; she went to war and she won. From being a strong top-down profession Jacobs steered city planners away from the destructive belief that they alone knew how to best shape human environments. By praising citizens who joined forces to stop developments threatening their neighborhood it became embarrassing for a planner to do anything other than to recognize grassroots movements (Campanella, 2011). A positive aspect of communities self-organizing is that problems can be discussed and new ideas, improvements, and solutions can be developed democratically. Generally this is positive process, but it is not a perfect system.

Jane Jacobs is criticized for influencing planning practice in a similarly monolithic direction as the one she fought. Her emphasis on the community, organized against foreign threats and helping each other out (made easier if

the neighborhood is open, mixed and diverse) makes her receive critique for having too optimistic a view on both people's inherent wish for cooperation and their dedication to their neighborhood (Mennel, 2011) Timothy Mennel argues that cities consist of an endless variety of personalities, personal desires, driving forces and life stories; where a lot of people consider themselves self-made individualists, and these people might not feel comfortable belonging to a neighborhood community. There is an assumption in the thinking of Jane Jacobs that the contemporary urban citizen would selflessly choose to support the communities over anything else if only the physical environment could be fixed. This thinking gives the activism of a, generally, small number of committed residents a great deal of weight, but there are potentially a lot of people not being heard. Finding common understanding and developing a common purpose can be very difficult in a diverse group; Mennel (2011) argues that most community groups are formed around common interest and tend to be rather homogeneous. In addition, communities do not necessarily fight

for the greater good of their neighborhood; they can also be conservative and use their power to oppose beneficial new developments in a NIMBY fashion. (Campanella, 2011)

"Preservation and enhancement of that self-interest — which usually orbits about the axes of rising crime rates and falling property values — are the real drivers of community activism." (Campanella, 2011)

Despite insightful critiques, Jane Jacobs' theories have, and continue to, transform the way we think about cities and neighborhoods. She understood that local residents had a better understanding of their neighborhoods than the planners who may visit only once or twice a year, and that local initiatives can have a more precise, more positive, and cheaper impact than projects dreamed up in city hall. By allowing residents to contribute to the continuing development of their own neighborhoods, cities will develop unique areas with their own identities. These are the precise types of locations that Florida believes will attract the budding creative class.



JAN GEHL

Also greatly influenced by Jane Jacobs is the architect Jan Gehl, who today is invited to share his ideas all around the world and agrees with Jacob's notion that the citizen should be the focus for development of our cities. Gehl was also inspired by his wife Ingrid Gehl, a psychologist who, when they first met, asked him the crucial question "*Why are you architects not interested in people?*"

Gehl focus his studies on the use of space, as opposed to the function of space (Skondra-Duckworth, 2012). Meaning, that it how we use it that determine its real function rather than its official purpose. A square is not necessarily used as a square because it contains the physical requirements of an open space in an urban setting and is marked as 'Square' on the map. Gehl's theories are based on observations of how people act and interact with the environment. These studies have resulted in a greater understanding of the importance of the human scale when planning cities.

Gehl's base his theories on the idea that people's social priorities should be the most important driver in planning for cities. If people wish to stay in a public space there is a greater chance for social interaction; and those interactions contribute to socially sustainable cities. To achieve these lively and social cities, where people wish to stay in their public spaces, planners and architects need to focus on the "life between buildings".

On a web based video sharing forum you can watch a recording where Jan Gehl is invited to speak at the Melbourne Town Hall in 2011. Disappointed with how planners have left the ground to instead look at cities from above, he derides what he calls the Brasilia syndrome; where architecture is designed, and looks great, from above but does not contribute anything to everyday life. In fact he jokes and say that this is "architecture dropped in from the sky randomly like bird shit" and calls it "Bird Shit Architecture" to the audience's big amusement (Gehl, 2011).

SYNTHESIS

Gehl note that it is at eye-level that citizens perceive their city and how this environment “between the buildings “ is preferably altered by small, incremental improvements, rather than with big strokes made over a map at the planning office. Because locals have a better understanding of their environments consulting community actors familiar with the area should be central in the planning and design process. “Bird shit architecture” veers far from the idea of the citizen in focus and the diverse streetscape emphasized by Gehl, Florida and Jacobs.

There is a clear parallel in Gehl’s critique on top-down planning and the misunderstanding in the implementation of Florida’s theories resulting in the belief that large, centrally planned or infrastructure changes could achieve substantial increases in innovation; the uniqueness of the city, and its potential for positive change, lies with its population. It is through the ideas of this current population that a good place to live and a unique city could be shaped.

Florida, Jacobs and Gehl all put the citizens’ ideas and perception of the city in focus. Jane Jacobs inspired the other two when she empowered the grassroots and called for a diverse and varied streetscape. Her theories would also logically encourage cities to allow their residents to form projects and alter the urban space to better meet their needs and preferences. Although, this legacy of Jacobs, giving organized groups greater authority over individual ideas and the planner’s visions, might be an obstacle for a small actor. If support is not generated within the community then their idea might be rejected; especially as it seems easier to gather around a threat than a proposal for change.

Florida’s claim is that if the citizens perceive a city to be open and tolerant it will be more desirable, so if local knowledge and identity are made visible in the streetscape this should contribute to the perception of a more unique and tolerant city, thus creating a positive reputation.

CASE STUDIES

This chapter begins with an introduction of the projects and the project makers; after that, the projects will be explored through text and sketches. Sometimes additional information is put in frames to provide further explanations of words or details. Photos of the built projects can be found in the appendices, along with the proposals for the projects undertaken by Testbedstudio and Byen Sover.

Photos taken by the community actors are published with the permission from Testbedstudio, Byen Sover and Mykorrhiza

INTRODUCTION TO PROJECT MAKERS AND PROJECTS

Project maker: Byen Sover

Byen Sover (the City Sleeps) is an interdisciplinary architecture studio in Copenhagen, Denmark, run by Karin Bech and Jens Kamp. Their projects range from lamp design to interactive urban light projects. Their architectural techniques are experimental, with a curious attitude towards urban situations and space. The architects preferably search for reactions and solutions through 1:1 prototypes and combine strong concepts with light.

Las Palmas

Las Palmas was the first project designed by the duo and was a temporary light project situated on the Balders plads square in Copenhagen. The project went on for four weeks and was considered a success by the city planners. The project gave a sense of change to a dull and dark square where the city did not yet have the money to do permanent improvement; the drug dealing that took place on the square disappeared both during the installation and after.



Las Palmas © Byen Sover, 2007

Project maker: Mykorrhiza

Enskifteshagen

The Mykorrhiza network and its Malmö subdivision, was formed in 2009 in Sweden. The aim of the network is to engage to raise interest in urban farming and raise questions, awareness and dialogue concerning, food production, land rights and seed distribution. The organization is without hierarchy and is based solely on volunteering.

Mykorrhiza's Malmö group has, over the last two years, created a community garden located in one of Malmö's parks: Enskifteshagen. The initial ambition was to build a base for a knowledge network and a place where they could share ideas and plants for urban farming. The garden has experienced some setbacks, but the group still consists of a great number of participants and the park is heavily used in the promotion of urban green and local initiatives in the city.



Free harvest © Henrik Johansson 2010

Project maker: Testbedstudio

Forsbacka Picknick

Testbedstudio is, as the name implies, a research based architecture office with an open mind towards exploring and testing out ideas within urban space. Testbedstudio has offices in Malmö and Stockholm, Sweden and work at multiple scales and have projects ranging from master planning to installations. The design process is open and often experimental; as Anders, interviewed at the Stockholm office phrased it: “we like to try ideas and see what works, we are not an office who says ‘this is how it is’” (Johansson, 2012) Authors translation).

Forsbacka Picknick is a temporary installation at the Forsbacka bruk, an industrial area formerly heavily engaged with steel production in Gävle municipality, Sweden. One of the topics that has interested Testbedstudio for a long time is the phenomena of shrinking cities. It is no longer only a movement from rural to urban areas, but also many towns and cities are noticing a declining population. Forsbacka Picknick is Testbedstudio’s first project on this topic.



The sitting snake © Testbedstudio, 2007

THE INTERVIEWED PERSONS

Enskifteshagen

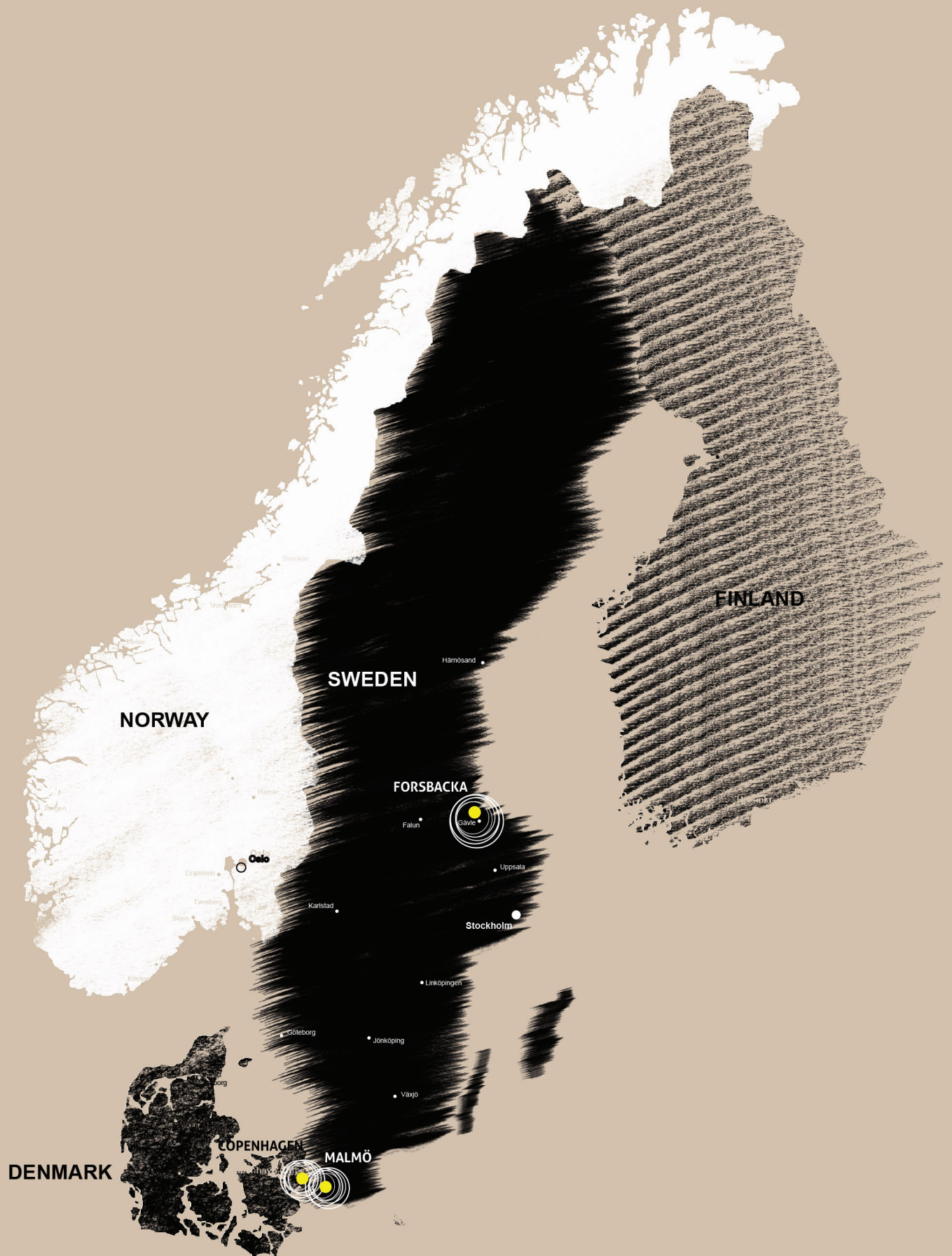
- **Britta Nylinder**, one of the initiators of the urban farming organization Mykorrhiza and the community garden at Enskifteshagen in Malmö.
- **Tora Råberg**, one of the initiators of the urban farming organization Mykorrhiza and the community garden at Enskifteshagen in Malmö.
- **Sten Göransson** from the Urban Design Department (Gatukontoret), City of Malmö.

Las Palmas

- **Karin Beck** and **Jens Kamp**, owners of the architectural firm Byen Sover.
- **Henrik Lyng**, architect at the City of Copenhagen, involved in the urban renewal program the project was placed within.

Forsbacka Picknick

- **Anders Johansson**, Testbedstudio, Stockholm
- **Anna Livion Ingvarsson**, Gävle konstcentrum
- **Lars-Göran Ståhl**, Politician and Head of the Culture and Recreation Board (Ordförande i Kultur och fritidsnämnden), also board member of the organization Järnrike, Gävle
- **Mats Öhström**, former manager of the Culture and Recreation Department, (f.d. Kultur- och fritidschef), Gävle



Map showing the location of the projects

ENSKIFTESHAGEN

MYKORRHIZA, Malmö

The Network Mykorrhiza was formed in 2009, inspired by the international network Via Campesina.

Via Campesina works towards bringing people together, exploring better ways to farm in small scales and giving people the right to define their own food systems and Mykorrhiza shares these goals.

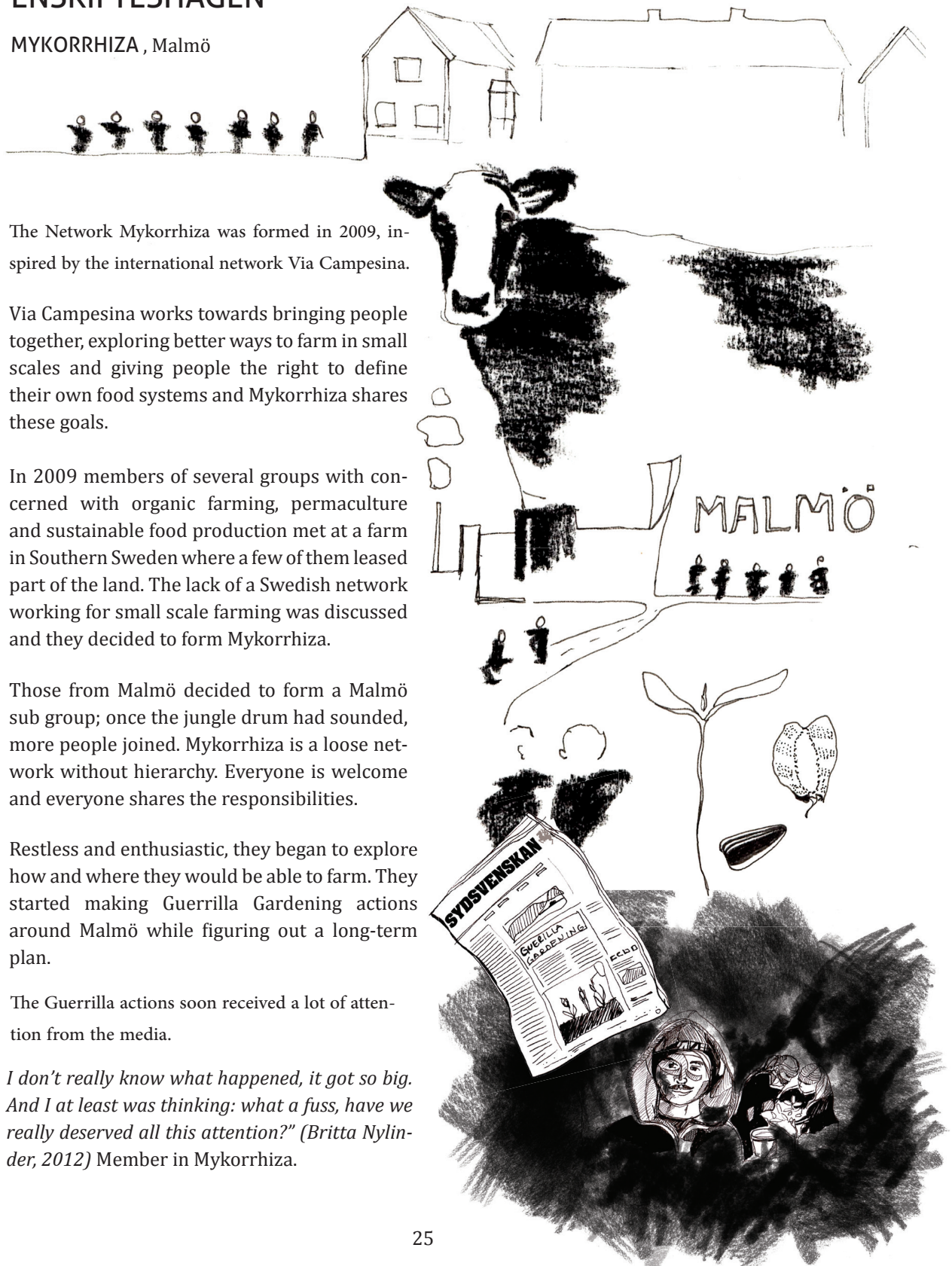
In 2009 members of several groups with concerned with organic farming, permaculture and sustainable food production met at a farm in Southern Sweden where a few of them leased part of the land. The lack of a Swedish network working for small scale farming was discussed and they decided to form Mykorrhiza.

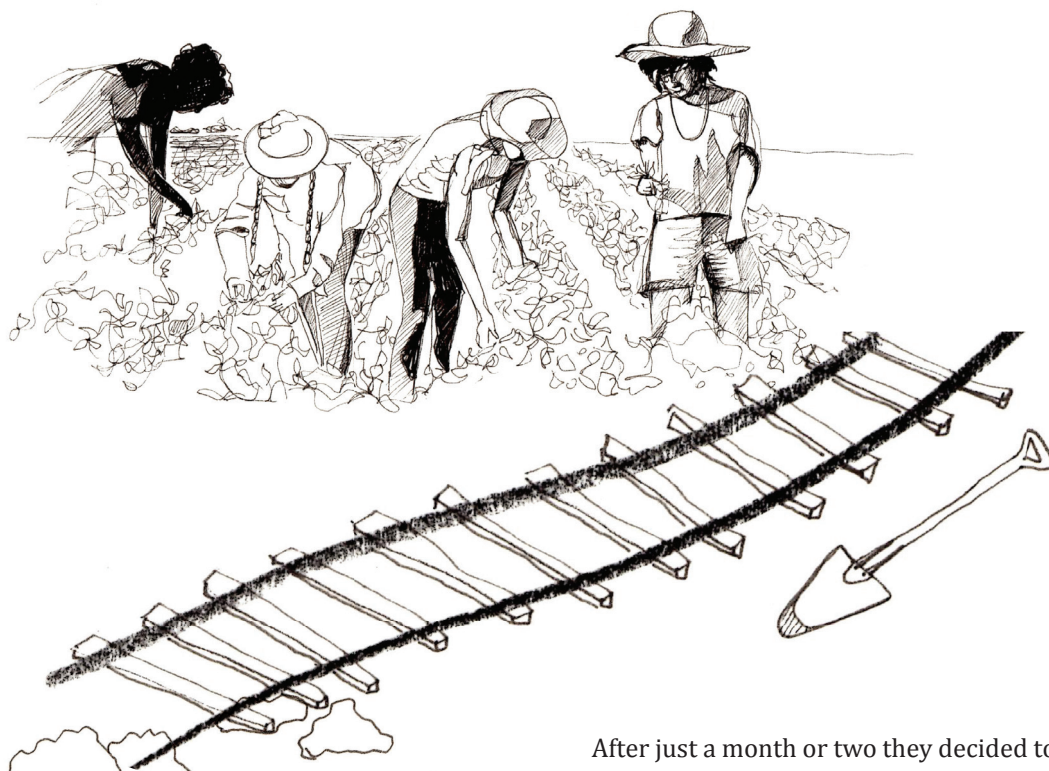
Those from Malmö decided to form a Malmö sub group; once the jungle drum had sounded, more people joined. Mykorrhiza is a loose network without hierarchy. Everyone is welcome and everyone shares the responsibilities.

Restless and enthusiastic, they began to explore how and where they would be able to farm. They started making Guerrilla Gardening actions around Malmö while figuring out a long-term plan.

The Guerrilla actions soon received a lot of attention from the media.

I don't really know what happened, it got so big. And I at least was thinking: what a fuss, have we really deserved all this attention?" (Britta Nylander, 2012) Member in Mykorrhiza.

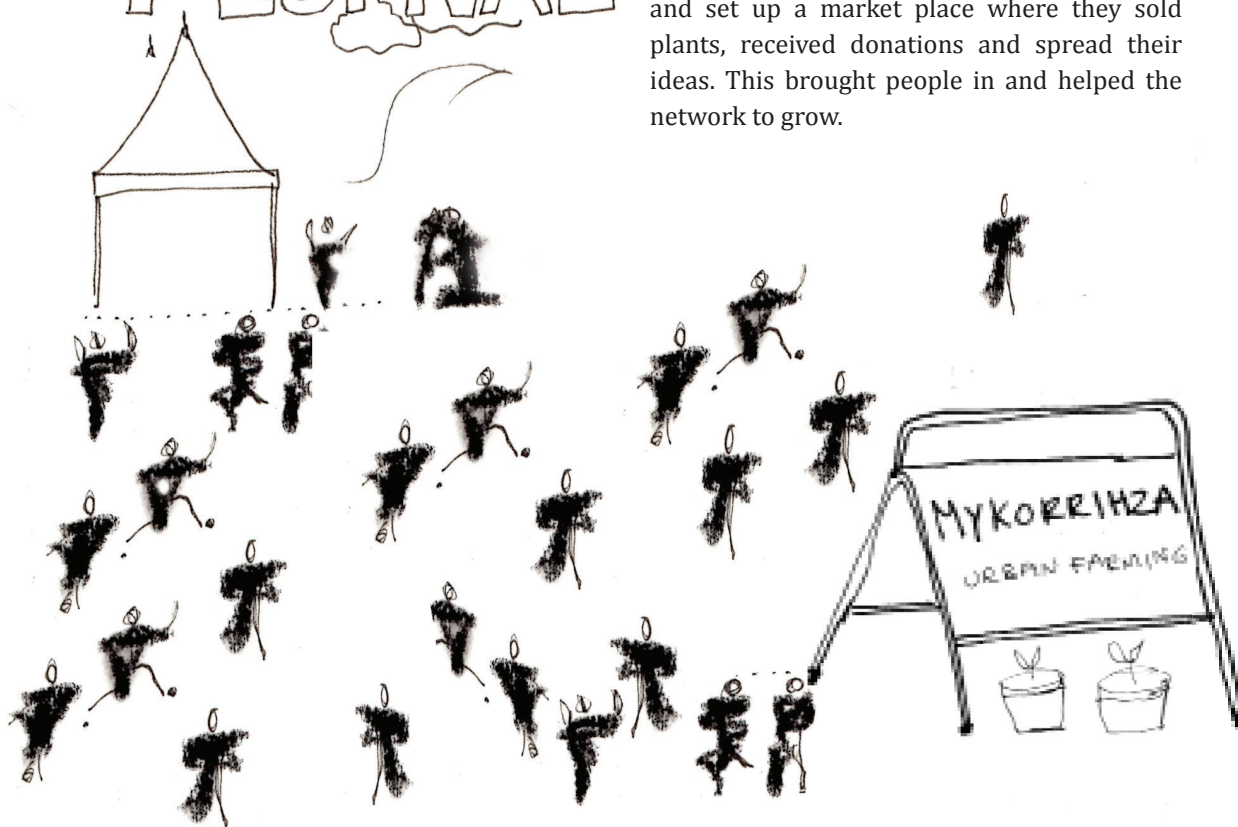




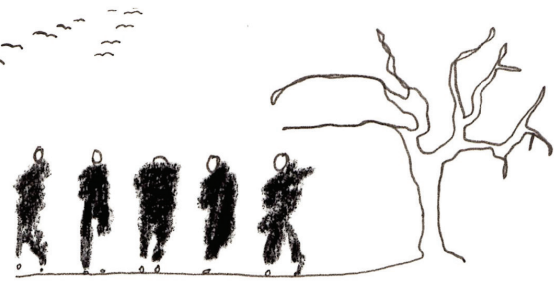
MALMÖ FESTIVAL

After just a month or two they decided to plant a garden on a former allotment plot area close to the railway. This took a lot of cleaning up but many people helped with the work.

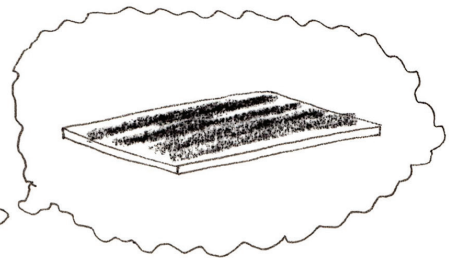
When the yearly city festival took place they took the opportunity to promote themselves and set up a market place where they sold plants, received donations and spread their ideas. This brought people in and helped the network to grow.



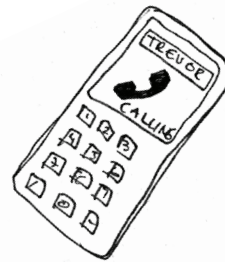
Despite the success, they felt as though this was a temporary solution. More and more, they started to long for a secure place where they could grow plants, collect seeds and use as a base point for their expanding the network.



They decided to contact the city. They felt a few square meters for a plot would be great, and maybe there would be enough of an interest at the city for the project to be sponsored. Two initial members, Tora and Olle, took responsibility to contact the city.



They decided to contact Trevor Graham, the head of the Department for Sustainable Development (Miljöförvaltningen), as the name of his department sounded in line with their goals. They simply called and told him a little bit about themselves and the idea of urban farming and he seemed positive.



To follow up Tora wrote Trevor an e-mail where she tried to reference British projects which she hoped would strike an emotional chord with Graham. When it came to their idea, the only thing it said can be read in the box below.



THE LETTER

“Like so many others around the world Myko-rhiza continues to farm on the unused spaces in the city, but would need a place to teach seed production and vegetative reproduction of eat-able plants. We are looking for a fairly small area, maybe an allotment plot would work well. The important thing is that it is fenced in to reduce the risk of vandalism. The organization has no funding and is dependent on volunteering. As the response to the gardening actions have been so positive, we are wondering if Malmö City might want to support us/ sponsor us with an allotment plot? We would gladly meet you to discuss the matter” (Authors translation).



Trevor on the other hand saw how they could do much more if they wanted to. He discussed some options with them, but eventually directed them to Sten Göransson at the Urban Design Department.

Sten Göransson asked them to come in for a meeting and introduce their idea to him and a few colleagues. Tora and Olle presented the idea in the same depth as in the e-mail and he asked them to come back for a second meeting.

After that Sten Göransson talked to his colleagues at the city, canvassing different departments and asking them to find a place for Mykorrhiza. By now, the idea had moved on from just an allotment plot to a community garden, much due to the enthusiasm of Sten Göransson.



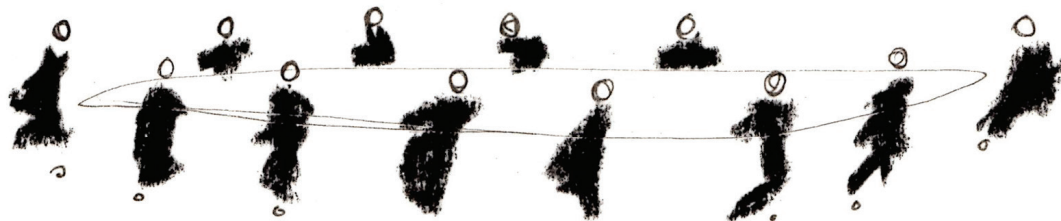
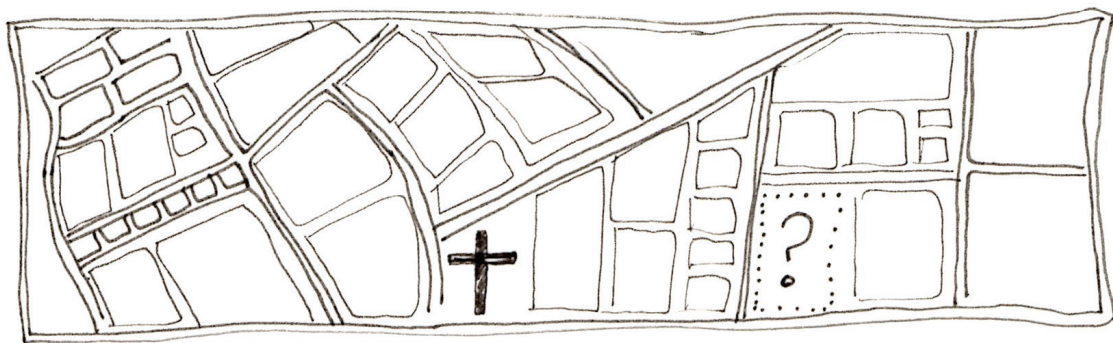
WHY STEN GÖRANSSON ?

Sten Göransson works as a landscape architect at the city of Malmö. To him, urban farming was not a new thing and he had previous positive experiences from a community garden that was formed in Malmö in the 90's. The new attention urban farming had received brought his interest back.

Why did Trevor recommend them to talk to Sten? Well Sten had earlier expressed interest in urban gardening, at least that was the explanation he could think of.

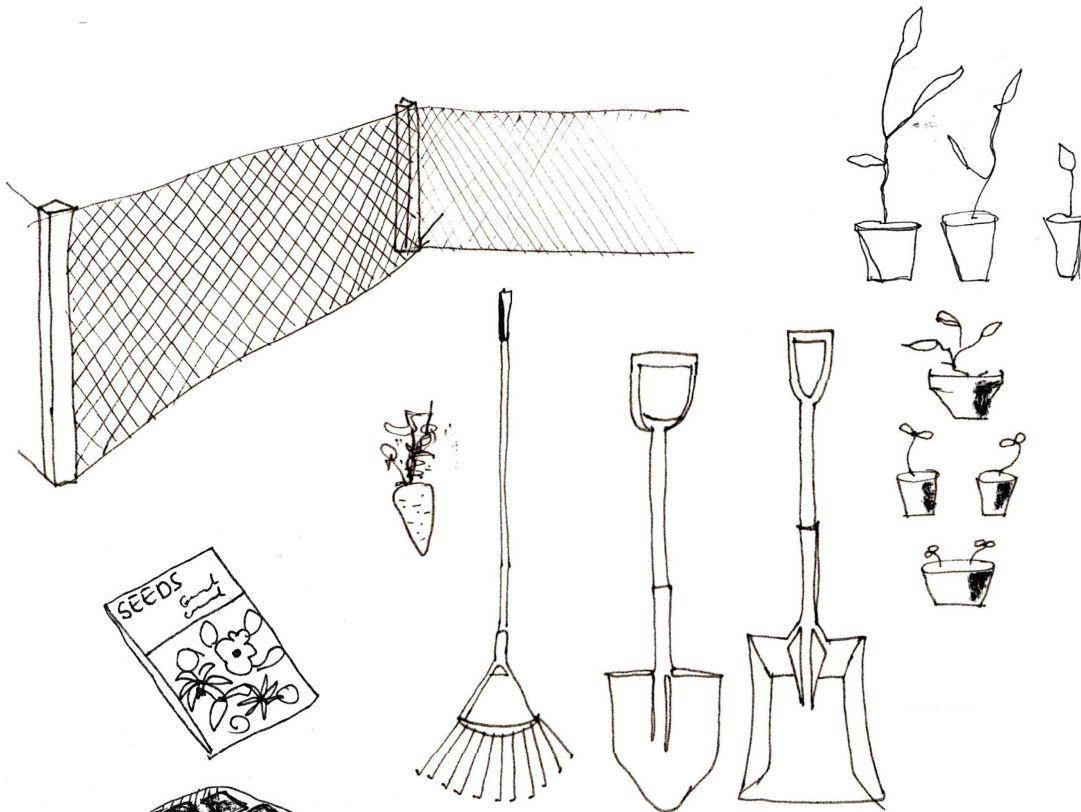
Why did he catch on to the idea?

Sten says he liked that there was a community aspect to it and that Mykorrhiza emphasized their pedagogical goals.



At the meeting, several members from Mykorrhiza and representatives from the city met. Each department presented their options for where a community garden could be placed. However, none were very good; they were too remote.

After the meeting Sten came to think of the park called *Enskiftesparken*. It was between two areas that the city wished to better integrate and that already had city programs. He tried the idea on his colleagues and Mykorrhiza, and a location was found.



The city supplied them with a container to store their equipment in, fencing and also started working on getting the garden a water tap.

The older community garden in Malmö sponsored them with plants and tools. And there was a lot of joy and supplies gathered by the members. The digging soon began.



During the summer Tora came to ask the city of Malmö if there was any information about soil contamination in the park. She was given a report mainly concerning contaminated soil in the Western harbor, a redeveloped brownfield area in Malmö, but where one sample also had been taken in Enskifteshagen. This showed sky high values.

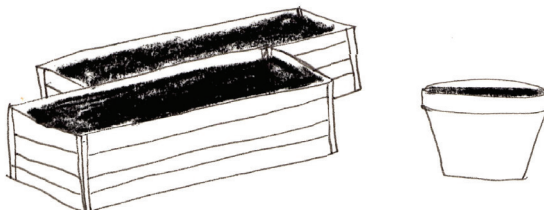


The city offered to pay for a second, more thorough test, and the levels were still high.

The group was now reduced to farm in boxes and pots and they decided to apply for funding from the city to create a phytoremediation program.

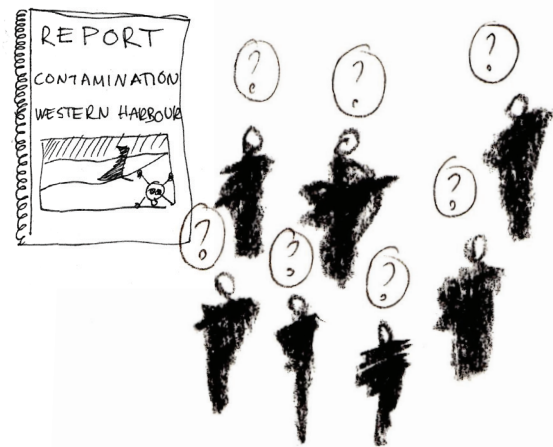
About three hundred thousand Swedish kronor (~ 35 000 EURO) were granted and the project now changed character. Focus was no longer on farming and seed production, instead a one year project studying the process of cleaning soil and executing an experiment started. Some members left, other joined.

During this year the funding allowed them to pay a part time salary to the ones doing research and managing the experiment. They took turns, so that as many as possible could help out and benefit. No one was interested in taking responsibility for leading the project; both for ideological reasons, and due to the fact that it would take a lot of time and effort.



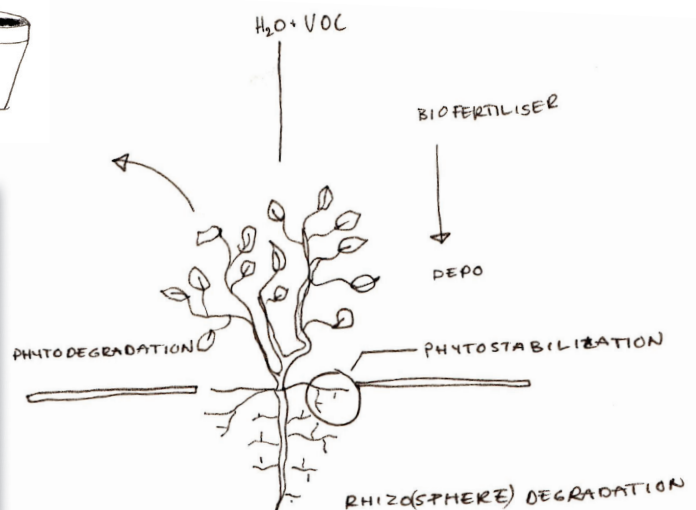
MILJÖANSLAG

The city of Malmö provides a yearly fund where organizations or citizens can apply for money for projects guided towards ecological sustainability. The theme changes yearly. The 1st year Mykorrhiza was approved funding the theme was contamination.



PHYTOREMEDIATION

Phytoremediation is a strategy to remove toxic substances from the environment using plants. In this way no chemicals are needed and the soil does not need to be moved, which would be both costly and energy intensive.





The phytoremediation program was funded for a year. The results of the experiments proved uncertain and the group can still not recommend anyone to farm on the land.

In 2012 Mykorrisa applied for funding a second time and a bee project was started, although this was done by a smaller group. The theme for this year was biodiversity. The project in Enskifteshagen is flexible and adaptive, maybe because the network is so open and depends on the interest of the volunteers.

Today

The contamination, and also the funding, changed the direction of the project. One member voiced that she was not sure that the funding increased the sense of community. If some receive a salary, and others not, it might create an inequality in a group working towards the same goal.



Råberg, 2012; Nylinder, 2012; Göransson, 2012)

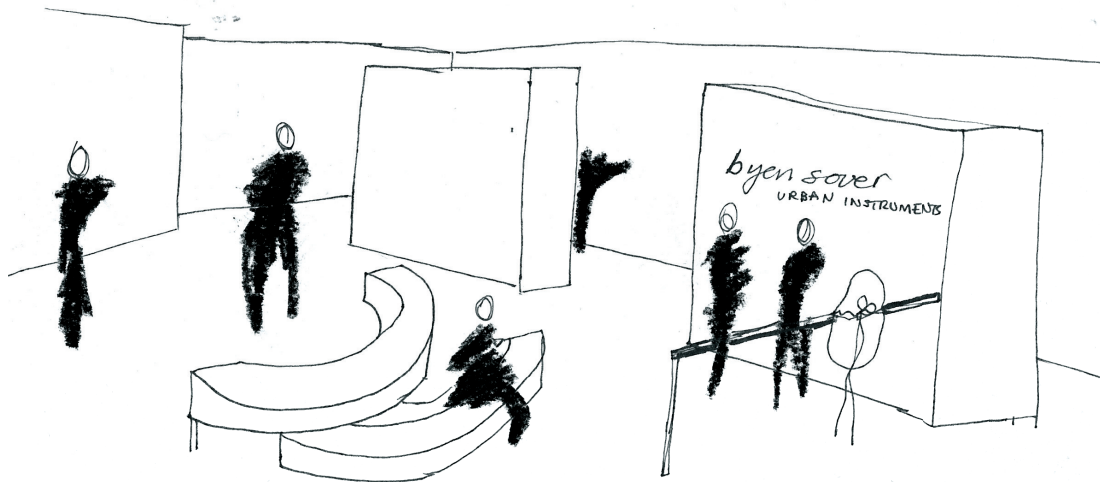
LAS PALMAS

BYEN SOVER, Copenhagen

Jens Kamp and Karin Bech were two newly graduated architects living in Copenhagen.

At university they had come to appreciate experimental architecture and after their exhibition they were tempted to try their wings in the urban realm.

They did not own a company but they had a name they liked; 'Byen Sover'. They had used it previously in an exhibition after their graduation.



They came to see an invitation from an urban renewal program advertising for good ideas to make the neighborhood Mimersgadekvarteret in central Copenhagen a better place.

Jens and Karin do not live in Mimersgadekvarteret but know it, as they both live in Copenhagen.

WHAT IS COPENHAGEN'S OMRÅDEFORNYELSE PROGRAM?

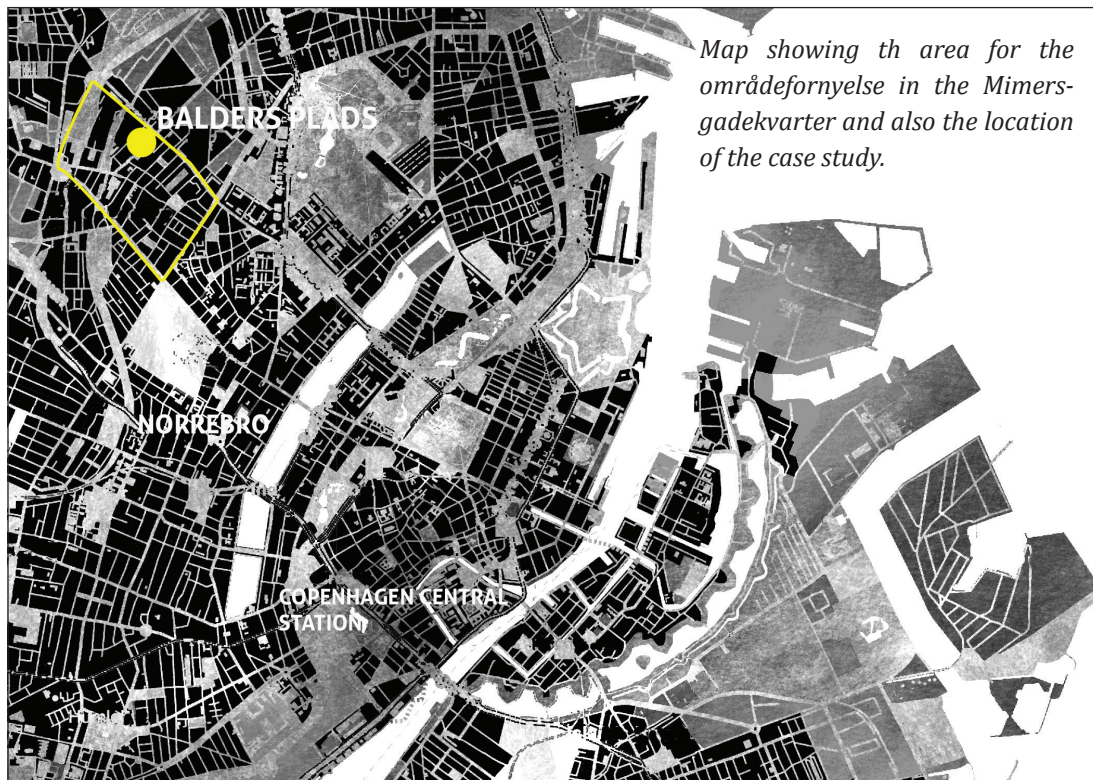
Copenhagen's områdefornyelse programs are neighborhood renewal programs that support disadvantaged areas with local efforts; there are usually several running at the same time.

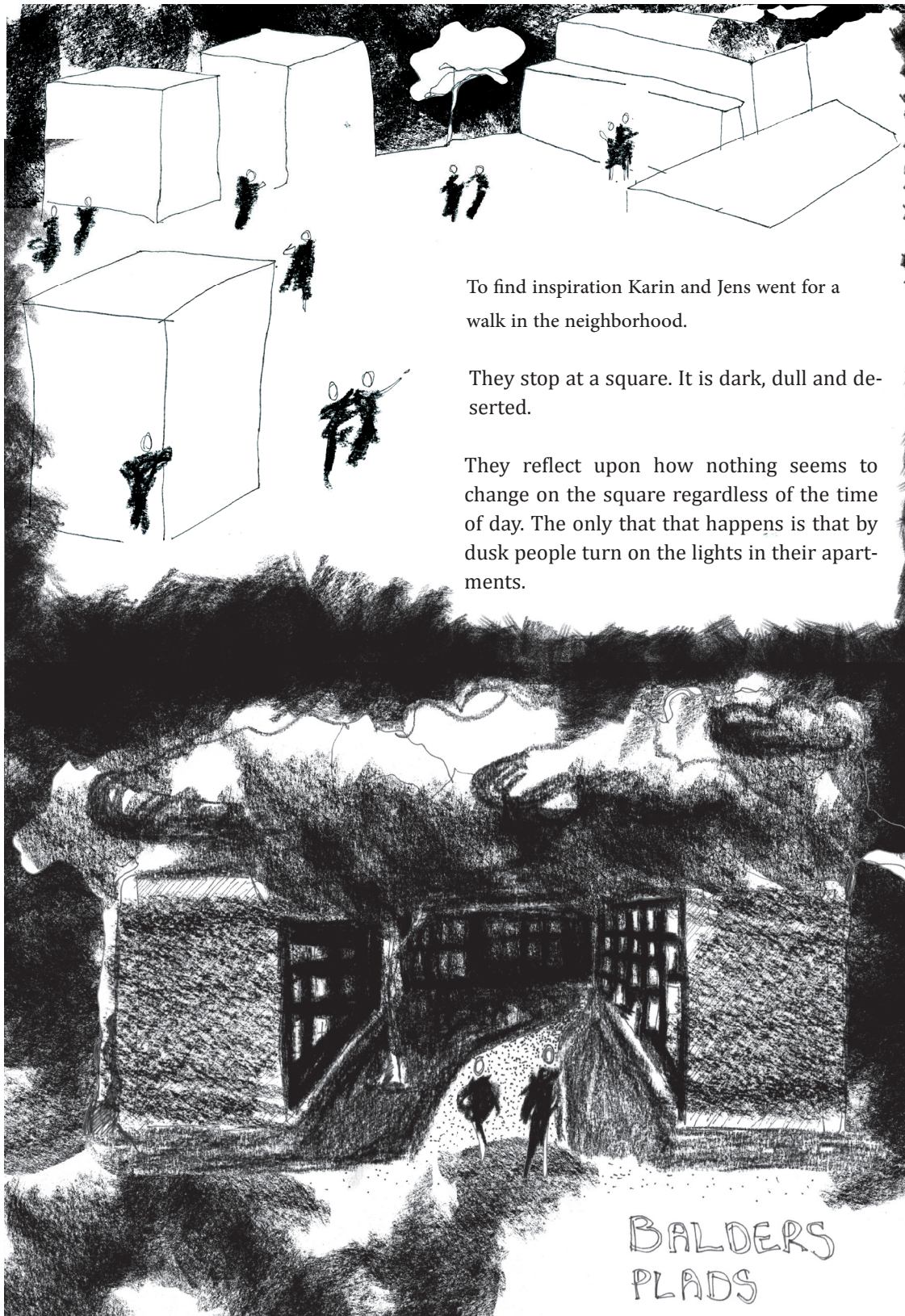
The aim is to link the neighborhood to the rest of the city and make it attractive to live, work and stay in. Each områdefornyelse has a local planning and community group in the neighborhood during the time of the program.

Financing

"Områdeløft" is characterized by an unconventional financing model in which the state, the municipality, private funds, private landowners, companies and associations all contribute. Even though "Områdeløft" is funded at the initial stage by public funds, many projects are co-financed. Co-financing is contributed by funds such as The Danish Foundation for Culture and Sports Facilities, by residents and businesses."

(Områdeløft in Copenhagen, 2007)





To find inspiration Karin and Jens went for a walk in the neighborhood.

They stop at a square. It is dark, dull and deserted.

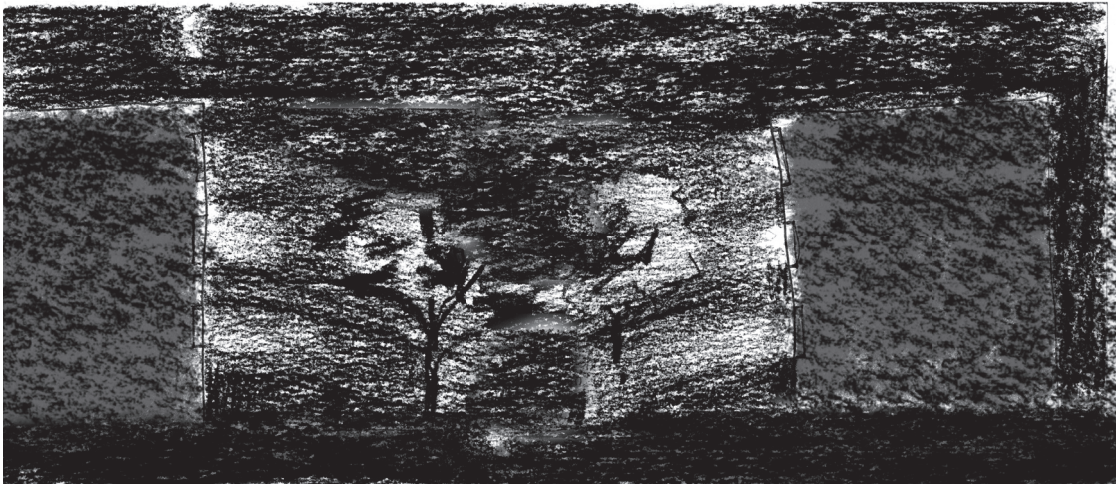
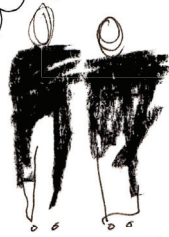
They reflect upon how nothing seems to change on the square regardless of the time of day. The only that that happens is that by dusk people turn on the lights in their apartments.

BALDERS
PLADS

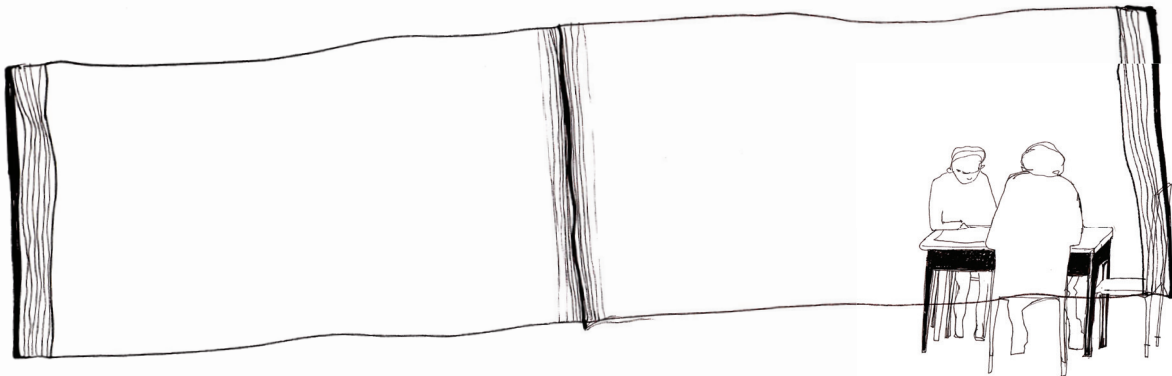
They started to play with an idea:

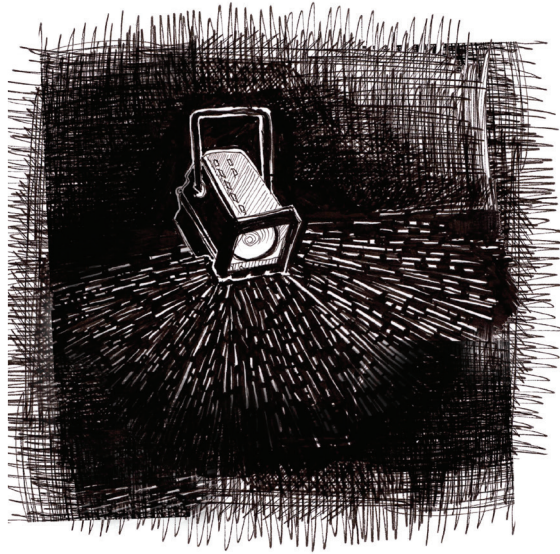
Can we draw out the light from the windows just like the city would like to draw out the people from the apartments?

If we can simulate light coming from the apartments to shine on the square it might appear warmer, more inclusive and reduce the barrier between the outside and the inside.



They went home and drew up a quick proposal. The due date was very soon and they had to work quickly.





They proposed that a light installation that could make a quick, but significant, difference.

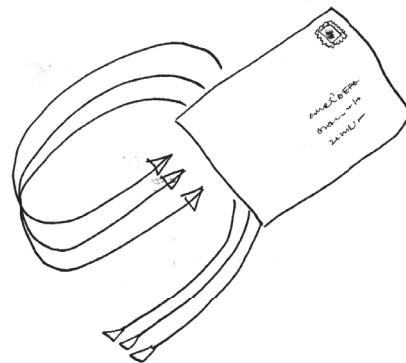
In words they described how they perceived the square: a dark and lifeless place. After that they provided a vision of how it could be. For visualization they add a photo of Jens sitting on bench on the square.

Their idea was to give the illusion of light from the living rooms illuminating square, softening the barrier between the private homes and the public space. However, *how* this would be achieved was not mentioned.



This is their first time working with light, but they did not mention that. Although they wrote that they were young architects.

They sent the proposal to the stated address and waited.



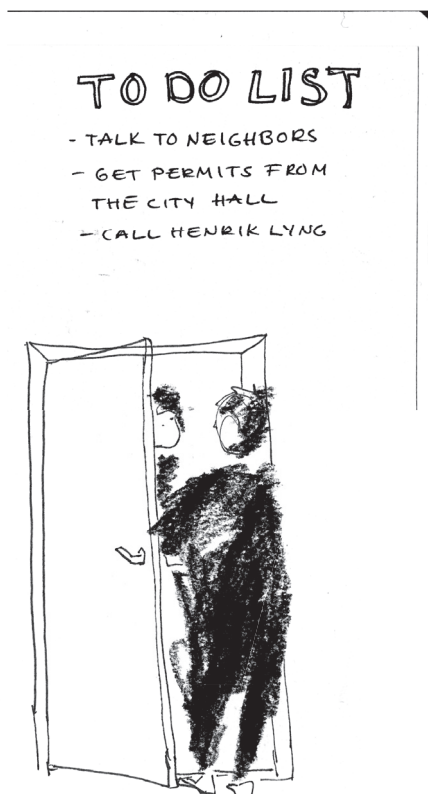
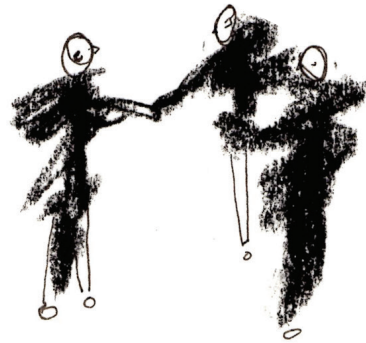
While waiting they kept on thinking on how to realize the idea but before they reach a solution the Områdeförnyelse board get back to them and ask them to come by.

Things happened quickly now. Byen Sover only had a couple of weeks to gain permits and gather equipment before it was to be set up.

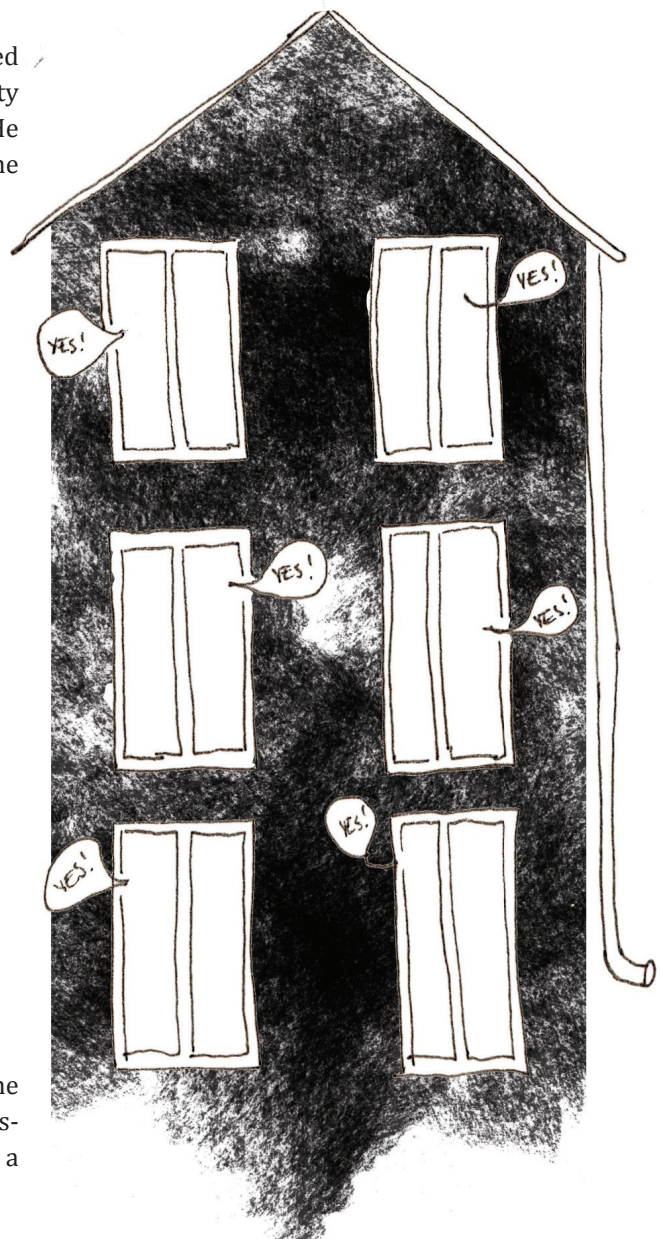
The group at the urban renewal program helped them make a list of things they need to do and people to see.

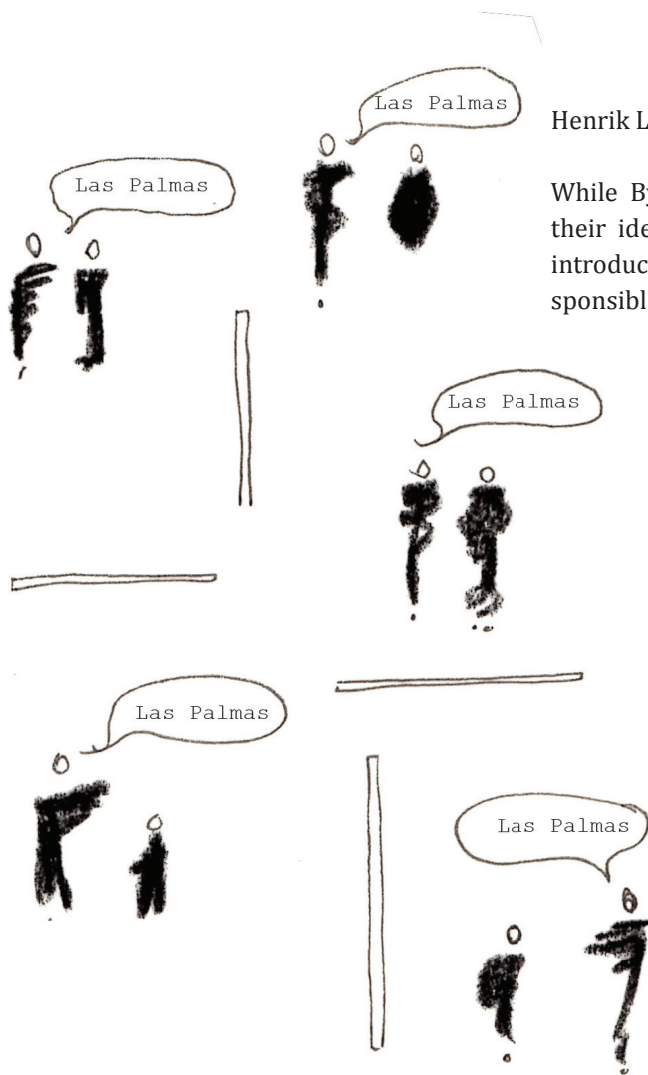
And they are granted 40 000 Danish crowns (~5360 Euro)

They called Henrik Lyng. He was also involved in the områdefornyelse but worked at the City hall and he was to help them with permits. He told them to contact the neighbors and that he would get back to them soon.



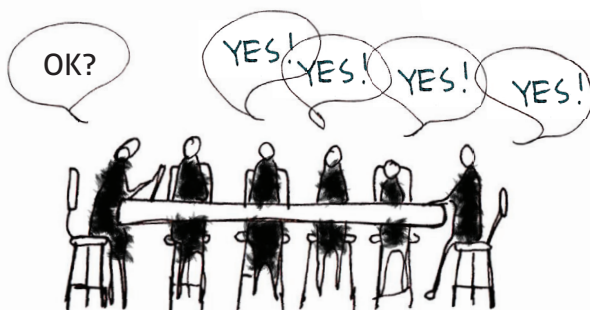
The neighborhood organization welcomed the idea and did not see the extra light as a disturbance as the project would only be up for a month.





Henrik Lyng gets back to them.

While Byen Sover have kept on working on their idea and talked to neighbors Lyng has introduced the project to the departments responsible for granting permission.

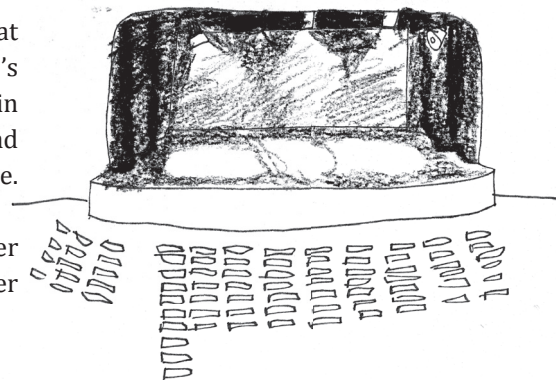


Therefore, at this meeting where Lyng had invited a representative from all departments from whom they would need approvals, Jens and Karin were given a yes on the spot.

The board of the Områdefornyelse had recognized the gloomy description of Balders Plads that Las Palmas gave and when they saw the proposal they liked the idea of doing something there.

“Well it was a good idea. And that square was really dark and forgotten. After we had decided to contact Byen Sover it was a very easy process” (Lyng, 2012)

At this point Jens and Karin had realized that the illusion of light coming out from people's living rooms was too difficult to achieve in the compressed timeline. So instead they had started to elaborate with the square as a scene.

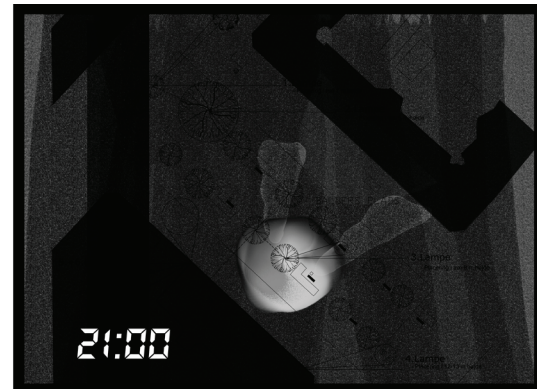
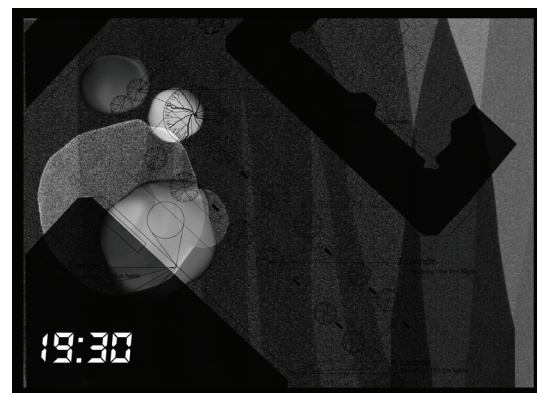


The new idea is that the lights will move over the square as scene lights for a play move over a stage.

As in a play the light would move between scenes and highlight features on the square. The lamps would turn of and on according to a programed schedule and as a visitor you would be able to leave in one scene and return to another when coming home later in the night.

One of the lamps could also to be interactive. When someone came close, this lamp was to "breathe faster" (the light would go up and down in intensity) to slow down again when the person had walked by. Like heart pounding.

They presented this at the meeting with a technical drawing stating the position of the lamps and not much more. The ones responsible help them sort out what needs to be done with electricity and the city also offers to make sure it is doable within their electricity system.





They still needed help from an electrician to connect the lamps and the wires within the installation.

To help the tight budget Byen Sover approached the companies from whom they were buying goods and proposed to advertise for them in the square. This worked well and they managed to get really good deals on both lamps and the lift.

"The private sponsorships was definitely a factor that made it all possible." (Karin Bech, 2012)



Material and services required for the project:

- Lamps
- A lift
- Help of an Electrician

The lights turned out to not cost very much, and with a good deal on them and the rest of the material the 40-45000 Danish Crowns the områdeförnyelse program sponsored with was enough to pay both architects a small salary for these weeks.

They leased a lift and with help from the electrician they installed it all themselves.



After the four weeks the installation was taken down and the lights were donated to the resident organization.

The city has not yet managed to find finance to a larger permanent change at the square.; but one consequence of the Las Palmas project was that the drug dealing that used to take place at the square moved away during the project and seemed to stay away afterwards too.



Today

Byen Sover is still working with light, both interior and public. After the Las Palmas project Karin and Jens have been able to run the practice working half time, paralell to doing research at the University.



< Lamps by Byen Sover

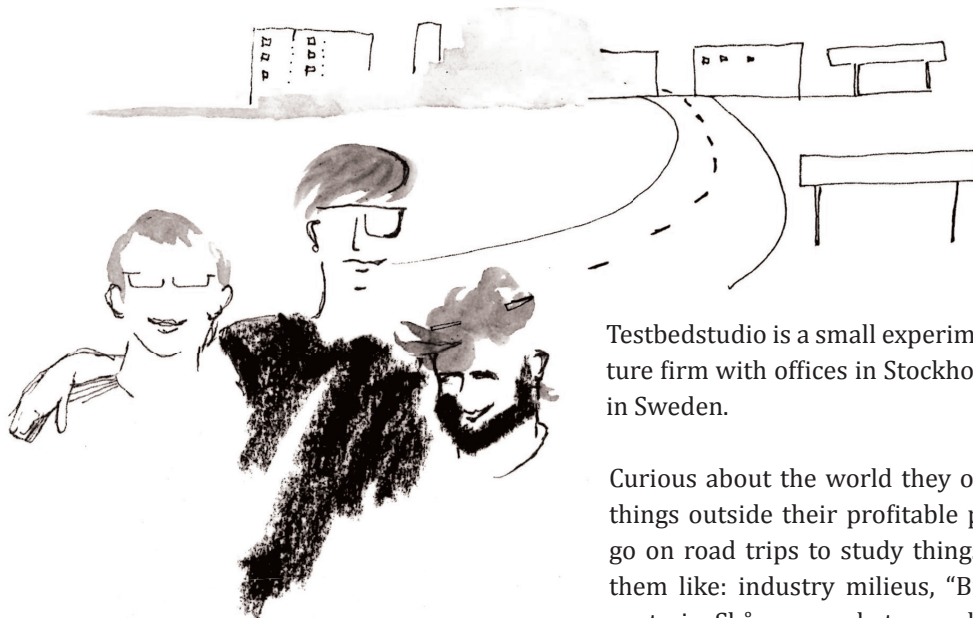
Top: Dining table

Bottom: Nakskov Lampen

© Byen Sover, Lars Kenner

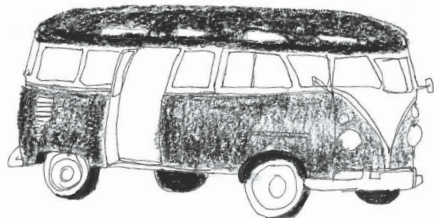
FORSBACKA PICKNICK

TESTBEDSTUDIO, Forsbacka

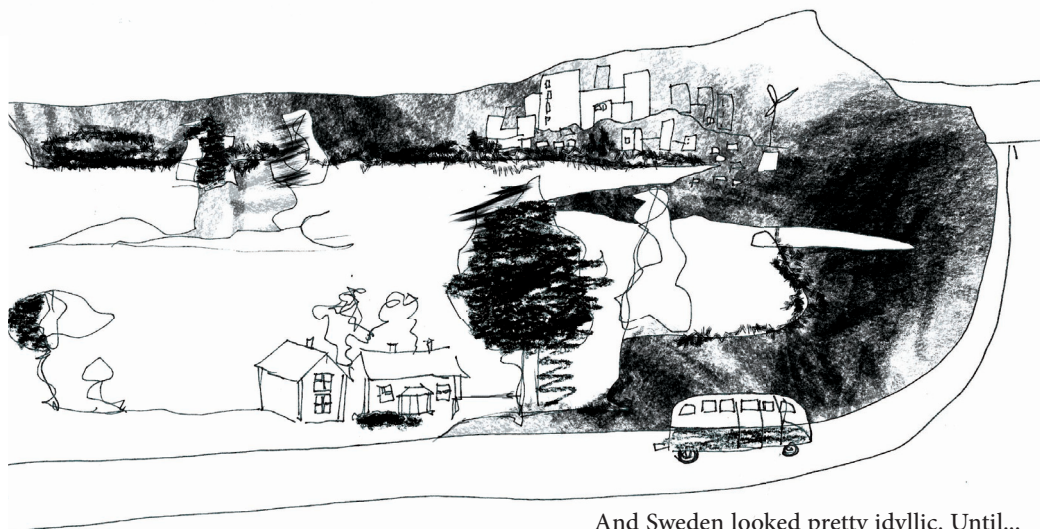


Testbedstudio is a small experimental architecture firm with offices in Stockholm and Malmö in Sweden.

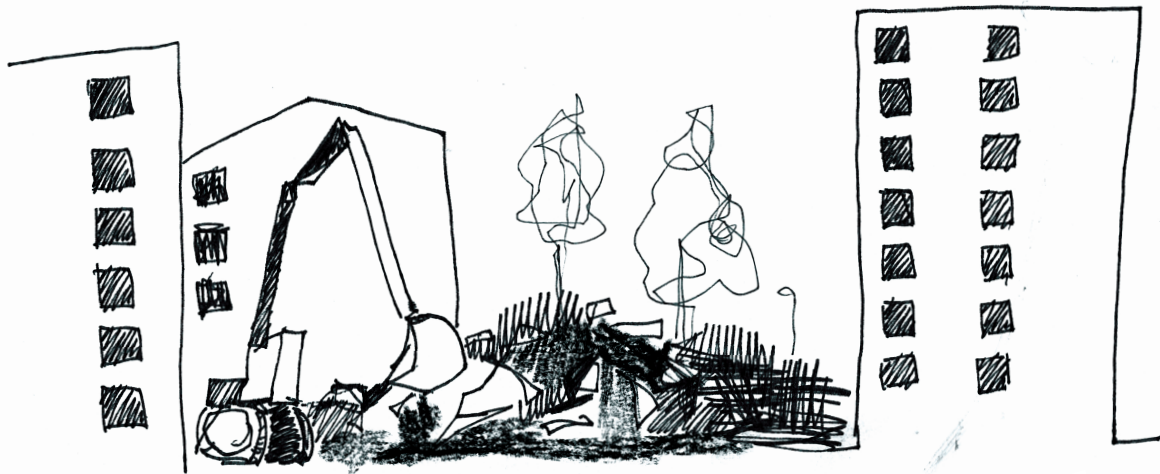
Curious about the world they often engage in things outside their profitable portfolio. They go on road trips to study things that intrigue them like: industry milieus, "Big things", airports in Skåne, or whatever else they found interesting.



In 2001 they decided that they wanted to look at communities that were, in one way or another, struggling. This was not a prominent topic in the Swedish architecture discussions, so they set off on an exploratory road trip.



And Sweden looked pretty idyllic. Until...

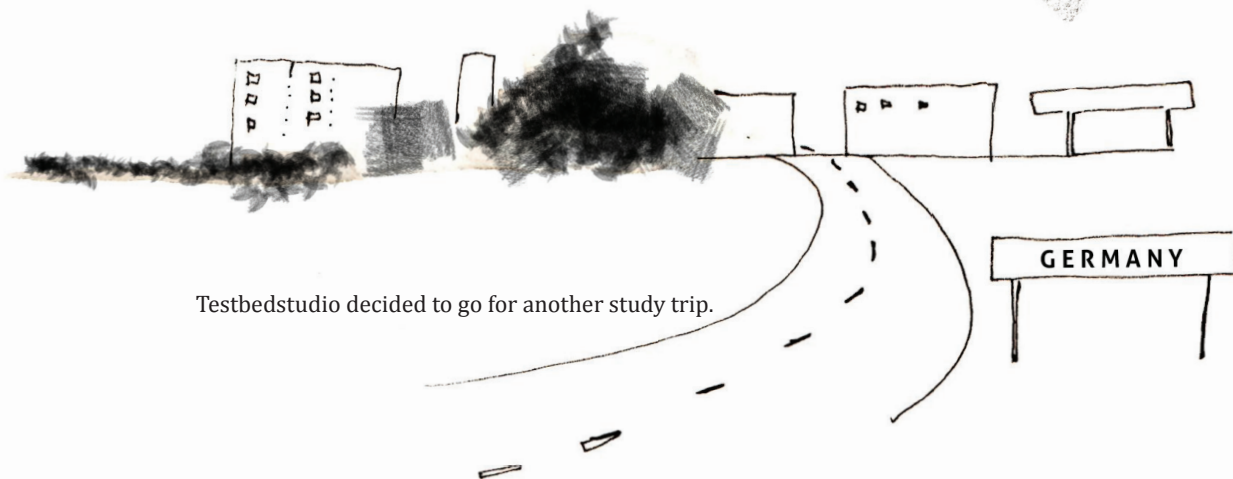


One day when they came to a little town that looked like it had been bombed. Big areas appeared war torn. Windows were missing.

The town had suffered population decline and the deserted houses now stood empty, sold to an investment company specializing on buying cities' bad property investment'.

Unfortunately when a town takes houses out, they are not always far out at the city fringe. The city does not shrink in a flattering way; it creates holes in the fabric.

When looking in to it they saw that this was a known phenomenon in East Germany where some cities have lost up to 55% of their population.



Testbedstudio decided to go for another study trip.



In Germany they were introduced to years of research. Germany, especially the eastern part had for a long time invested money in the topic and there were a lot of precedents and engaged people.



They started working on a research report looking at the phenomena surrounding shrinking cities.

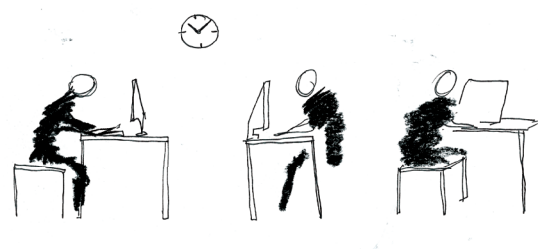
They wrote articles in architecture magazines to spread the word.

And they started up a web page, stadsutveckling.se (translation: city development) where they wrote on the topic.

In 2006 they invited the Swedish Association of Local Authorities and Regions, architects, and planners to attend to a conference on the subject. German architects, planners and architects were invited to speak of their experiences and ideas together with Testbedstudio.



This went well and they received great response and the reaction from Sweden's municipalities was absent. They kept on doing research on shrinking cities but they had also hoped to try to make a project themselves; to transfer theory in to practice.



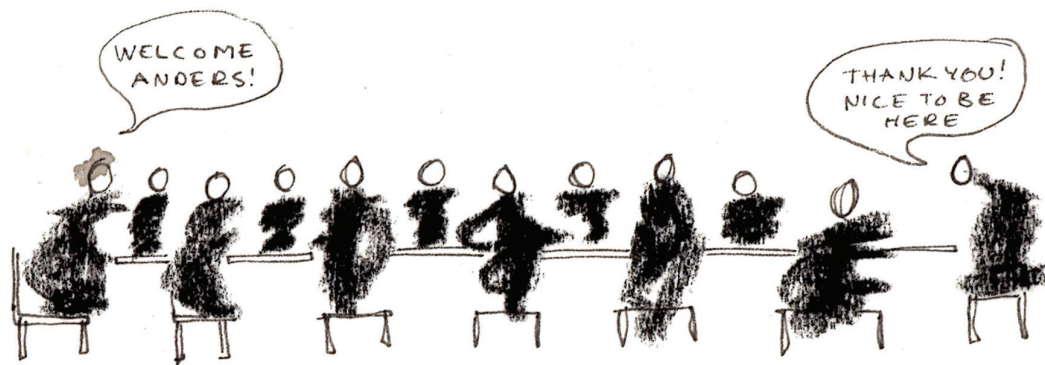
In 2007 Testbedstudio was contacted and asked if they wanted to come to a board meeting and discuss the phenomenon of shrinking cities with the organization Järnriket. Järnriket is an organization covering four municipalities north of Stockholm which cares for the local heritage and entrepreneurship and they had come to hear about Testbedstudio.

Anders Johanson has personal connections to the area, but he remember that it was an employee from a neighbouring municipality, one of the four in Järnriket, who had attended their conference and advised the organization to contact Testbedstudio.



Järnriket is an organization created to support the existing cultural heritage, tourism and entrepreneurship. Järnriket is a collaboration of four neighboring municipalities, where Gävle is one, to promote attractive living environments and develop culture tourism in the region.





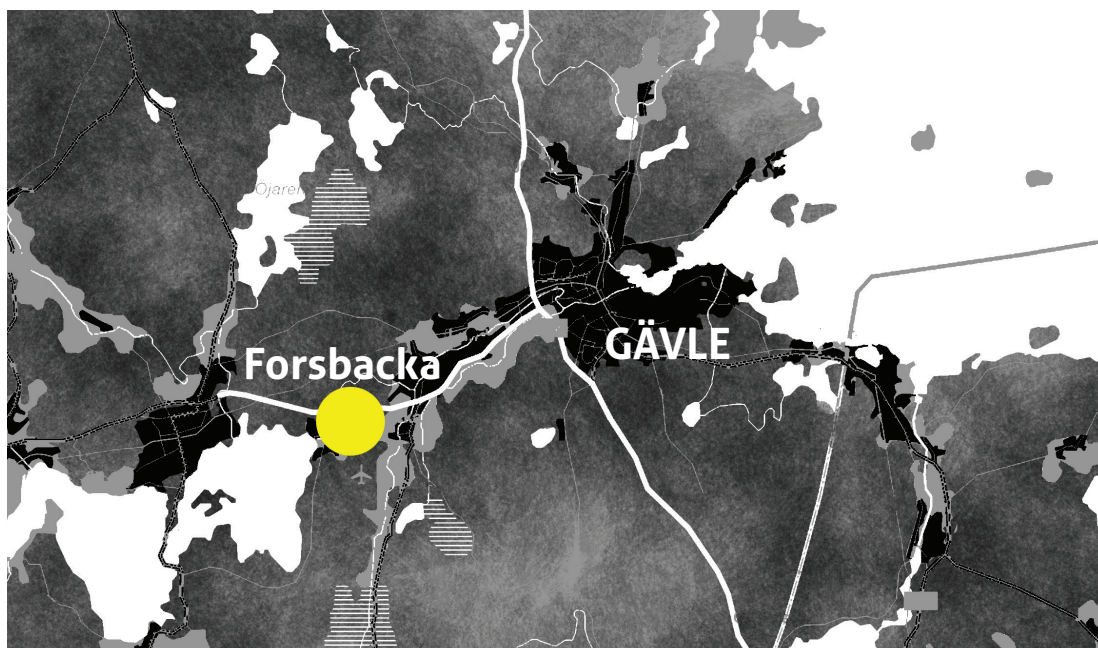
The meeting was held in the small community Forsbacka. The area has an old history of steel production which has left an array of beautiful buildings standing empty after the production shut down.

Today most people commute to the surrounding towns and both the organization and the municipality of Gävle wished for new things to happen. They wanted to give life to an area that had suffered from emigration of residents and of a huge number of jobs, but they didn't know how to introduce a new function to the build-

ings. That is why they contacted Testbedstudio.

At the meeting was the head of the Culture and Recreation department in Gävle, Mats Öhström and also the head of the Culture and Recreation Board (political) Lars-Göran Ståhl. Lars-Göran was also a board member of Järnriket.

They were both interested in what Testbedstudio could help them with.



At the meeting Anders presented ideas from the Ruhr area, the meeting discussed the phenomenon and its consequences for Forsbacka. Lars-Göran Ståhl has a personal connection to Forsbacka and both he and Mats Öhström, head of the Culture and Recreation Department appreciated the architecture office's interest in the area and very much enjoyed having a discussion partner for a subject they felt was very prominent and important. They thought Testbedstudio's ideas could contribute a lot.

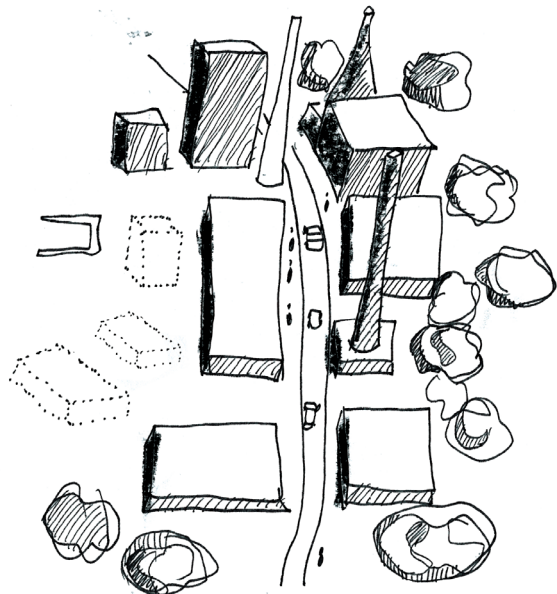
Over the course of the conversation, the idea emerged that a suitable location for an activity in Forsbacka could be on the back side of the old factories. There was also a yearly summer festival a project could accompany.

The industrial buildings buildings were difficult to work with due to their cultural value, but in the back yard there was an area that was rarely visited but with many qualities.

This could be a place where infill buildings and adaptation could create space for new uses, and to create the first step for change.

The purpose of Testbedstudio's project was to give that first sign of activity that could trigger a future change. Testbedstudio had shown Järnriket precedents on how processes could be started with very small means and they were asked to sketch on an idea for the summer festival.

Järnriket provided a funding of 100 000 Swedish Kronor (11500 Euro) and neither Anders Johansson, Mats Öhström or Lars-Göran Ståhl remember if they were promised the money before or after the design. The attitude seems to have been that "if the design was not impossible" (Johansson, 2012) Järnriket would welcome the project.





The project contained a:

- A dining table
- A big blanket
- A cat walk
- All in yellow



Testbedstudio made a design proposal showing photos of the area with additional features added in a Photoshop.

The budget was not big but as Anders phrased it: "We are good at doing a lot with a tight budget."

(Anders Johansson, 2012)

All the permits and other bureaucratic procedures were handled by the organization. They applied for the permits and Mats Öhström facilitated at the city hall. Testbedstudio did not need to do any of that and could focus on getting material and building things on site.

They used all of the funding for the project and did not use anything for salary. They found it more rewarding to be able to buy more material.

"We did things that had yellow color. Maybe to make it look new and maybe temporary."

(Anders Johansson, 2012)

The event was open all summer and contained a lot more things, like a huge "sitting snake", beach chairs where one could sit and listen to the summer show, free rental bikes, a boules court, a sun flower competition and more.

Unfortunately this was a particularly rainy summer and all interviewed have mentioned this as a reason for a low attendance.



Today

This was a one summer project, but the things Testbedstudio made have been reused in parts the following summers

In 2009 Testbedstudio was awarded a prize by the EU in 2008 for a creative project for their work with the shrinking cities and the homepage stadutveckling.se was especially mentioned.

Testbed studio has continued to work with shrinking cities and it is today a prominent part of their portfölío.

(Livion, 2012; Ståhl, 2012; Öhström, 2012, Johansson, 2012)

ANALYSIS

To interpret the processes of the three case studies I have organized the reflections into categories concerning common factors and phases. I have also added small comments on how I think the results relates to Jacobs', Florida's and Gehl's ideas and what I believe the thinkers might have said about the processes.

The question of how the projects affected their locations after being built: the change in space,

The categories discovered through the analysis of the case studies are:

- Incentives
- Goals
- Previous experience
- Delivering of the idea
- The recipient
- The idea and its evolution
- Enhancing factors
- Inhibiting factors

meaning, purpose, usage and appreciation, have deliberately been set aside as a category of reflection. As the interviews, and the research questions, focused on the process of realizing an idea it would be deceiving to discuss the positive or negative results of the projects. To get a valid answer to those questions additional groups of interviewees, such as neighbors, local business owners, and community groups, would have been needed.

Incentives - The personal driving forces and interests that are the motivating forces for the members of the groups. It should not be mixed up with goals, which describe the desired result of the project/design.

Goals - These are the results the members wished for the project to achieve.

Previous experience - This category looks at the members' previous experience as both project makers and with the medium through which they realize their ideas.

Delivering the idea - The groups each proposed their ideas uniquely, and their choice of medium and level of detail will be handled under this category.

The recipient - This category looks at the actor the groups decided to direct their idea to.

The idea and its evolution - This category covers how the idea developed into a design.

Enhancing factors - Enhancing factors cover aspects that the group found positive for the realization of the project, mostly concerning factors over which they had no control.

Inhibiting factors - Inhibiting factors cover aspects that the group found negative for the realization of the project, mostly concerning factors over which they had no control.

INCENTIVES

Enskifteshagen

The incentives of the Mykorrhiza group were diverse as the group was made up by a large number of people of different backgrounds. What they seemed to have had in common when proposing the ideas was two things: the desire to generate social bonds through group activity and attract others with the same interest; and the wish to spread the ideas of urban farming. Some might also have had the desire to reduce the city's ecological footprint by growing organic and local produce for themselves and others in Malmö. Everyone in the group had a keen interest in ecological sustainability but the economic sustainability that sometimes is mentioned when discussing urban farming was less emphasized.

Las Palmas

Karin Bech and Jens Kamp from Byen Sover were two newly graduated architects. They had tried their wings during facilitated studio classes and were now eager to "do something real" for the first time. This, combined with the chance of promoting their skills to the city and generating a positive change in the public realm, were the driving forces of their project. The idea to work with light came out of their analysis of the space rather than preference for the medium.

Forsbacka Picknick

Testbedstudio's incentives were the wish to share their knowledge on shrinking cities and also to try out the method being used in Germany with some of Testbedstudio's own ideas on the matter; to make real changes, not just theorize. Another incentive was to sometime in the future make projects concerning shrinking

cities a profitable part of their portfolio; the Forsbacka Picknick could be the first project to be used for future promotion.

Synthesis

The incentives of the groups varied, sometimes even within the group, as with Mykorrhiza. In common for all of them was that there was no incentive to make money from this particular project. Although both Byen Sover and Testbedstudio could see these projects as a way to receive attention leading to future requests and in that way gain financially from it. Both Mykorrhiza and Testbedstudio were engaged in spreading knowledge around their subjects of interest and to build make real changes in the public realm.

When thinking of Richard Florida

Florida emphasizes the importance of letting the local identity show. As all actors were familiar with the area and wanted to do something that was visible in the public environment their ideas contribute to site specific uniqueness.

Also, not only did this project improve the urban environment, but the city has fostered the business venture of two young and local architects. Byen Sover now owns a part time office that would have been difficult to achieve without opportunity to display their knowledge and ideas.



When thinking of Jane Jacobs

The incentives of the groups are not to solve a certain problem in a certain spot; meaning they haven't gathered around a common complaint. They want to contribute to the community or city and the exact location is determined later on..



GOALS

Enskifteshagen

The goals for Mykorrhiza have both an ecological and social character. Their wish was to increase the knowledge in urban farming. They wanted a place specific meeting place with continuity, where they could learn more about seed production and plant development that would also work as the meeting point and production plot where these ideas could spread. The idea was that those with a degree were to teach others and spread the knowledge. A secondary goal was to produce locally grown and organic plants for consumption or distribution to new urban farms, as well as create a social community group through which the ideas could spread.

Las Palmas

In the Las Palmas project the goal seem to have been of a purely social character. The architects wished to stimulate change, enhance the sense of community (to show a sense of care, concern for their city), bring life and a sense of activity and make it visible that effort had been put in to that square. One goal was also to “improve” aesthetic shortcomings which could provide the basis for enhanced social sustainability.

Forsbacka Picknick

In Forsbacka, the goals could be categorized under social, economic, and ecological sustainability. The desired outcome of for the summer event was to activate the area so that it would become a part of the citizens’ mental image of Forsbacka. By installing this notion of change in a place where people do not usually go, the project aimed to generate a sense of ownership for residents. The architects envisioned that development would be followed by additional

projects that would lead would lead to a resurrection of the area; this re-use could also be considered economic and environmental sustainability. To generate new activities, and eventually buildings, in this central but neglected area it can be considered as environmental as the land would maybe be more efficiently used. This is the expected, or hoped for outcome, of the project; for the event itself, the summer installation, the goal was for visitors to experience it as a mark of change and to give the inhabitants a fun time.

Synthesis

All projects include goals that aim to improve the sense of community where the project is taking place; for Forsbacka Picknick and Las Palmas, this also included the activation of a neglected area. The goals of Las Palmas and Enskifteshagen complemented visions stated in documents published by the city, while Testbedstudio seem to have noticed an issue, but could or would not direct their idea towards information stated in planning documents in their proposal. Malmö had worked towards a new, strong identity in ecological sustainability and the goal of Enskifteshagen resonated with this. In Copenhagen the urban renewal program had identified the neighborhood as one in need of improvement and it was easy for Byen Sover to argue the need for action there.



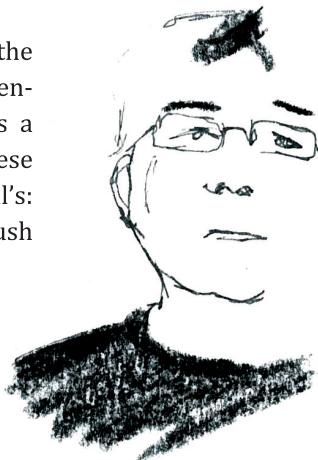
When thinking of Jane Jacobs

Las Palmas goal to reduce the barrier between people's homes and the common square goes in line with Jane Jacobs's ideas of "Eye's on the street" and the importance of the public space for the sense of community.

When thinking of Jan Gehl

Testbedstudio wish to change the perception of the area of Forsbacka bruk through small incremental improvements, rather than new buildings, as a first step. The same can be said of Byen Sover. These projects are in line with the thoughts of Jan Gehl's: small changes at a human scale rather than big brush strokes on the map.

Also, all groups hope their projects will lead to social interaction and add more "life between the buildings" line with Gehl's ideas of social interaction leading to a more sustainable city.



PREVIOUS EXPERIENCE

Enskifteshagen

Some of Mykorrhiza's members had previous farming experience, one member used to own his own farm and a few had worked at the farm where the network was created. On the other hand several had educations in agricultural sciences, for example Tora Råberg who was interviewed has a degree in horticulture and is very involved in the Swedish permaculture organization. The initial Mykorrhiza group collaborated with a private farmer when the group was formed, which could be considered as having experience in farming on land not owned by the group. However, none of them had experience in organized urban farming or creating projects in collaboration with the city.

though the member's education and knowledge in public funding and how to read and write official text helped the group. They had good knowledge in the writings on ecological sustainability and knew how to phrase themselves in ways that resonated with the political documents. Both architecture firms would have the same experience through their education although they did not emphasize this.

Las Palmas

Byen Sover's experience laid in their architecture education where they had been working experimentally in the urban space. They had no private or professional experience in projects of this type outside school; neither did they have experience with the medium of light.

Forsbacka Picknick

Forsbacka Picknick was Testbedstudio's first project within their idea on shrinking cities, but as an established architecture office they had previous experience as architects and in leading a project in collaboration with a city.

Synthesis

The groups experience ranged from none to extensive. The most interesting group here is Mykorrhiza who could be considered having no experience in make a similar project, al-



When thinking of Jane Jacobs

Only one out of three groups can be considered a self-organized community group, the others contain only 2-3 people. However, all of them propose ideas that aim to strengthen the community.

DELIVERING THE IDEA

Enskifteshagen

When Mykorrhiza contacted the city they first called and soon after formally delivered their idea through an e-mail. The e-mail explained their goals and brought up several positive examples from Great Britain to trigger the interest and an emotional chord with the reader (who they presumed had British heritage).

However, Mykorrhiza initially had their ideas introduced and retold by someone else at first. Their guerrilla gardening actions in the abandoned allotment plots near Malmö's railway were reported by local news agencies. Newspapers recognized their actions and wrote articles and those articles eventually ended up on Sten Göransson's desk. Urban farming is not a new concept, and especially not to Sten Göransson, who had previous positive experiences with it. However, the Mykorrhiza group's actions restated the importance of an underlying desire within the city.

Las Palmas

Byen Sover's proposal was also more of a story rather than a set design. They had a very short time to prepare the idea but it did not seem like they had a wish to have detailed plans either. Instead what Byen Sover did was to write down a rather poetic story about how the square was experienced today and what it could be if altered with light. Although Bech during the interview remarked on how brief the initial proposal was and added "There must have been an initial budget attached to that to but I am not sure."

Forsbacka Picknick

Testbedstudio's idea concerning shrinking cities was not a set design specially adapted to a

certain location. They wrote articles trying to spread the notion and held their own conferences and talked about the phenomena and what might be done within the field of architecture.

According to Anders Johansson a member of the Cultural and Recreational Board attended one of the conferences and heard their ideas; in that way and they got invited to meet the organization in Forsbacka. The city and the local organization were positive towards the project due to the goals of it; the drawn designs came at a later stage.

Synthesis

One thing in common for all projects was that none of them had a detailed proposal when introducing the idea to the local authorities. Byen Sover had a small description of what they found unsatisfactory in the square and a story of how it might feel instead. Mykorrhiza didn't have any documentation, drawings or preferences for locations, rather, they sent an e-mail meant to give associations and bring back positive memories. Similarly, Testbedstudio had a concept they wished to explore but had no proposal for where or how this would be undertaken.

Mykorrhiza and Testbedstudio also spread their goals and ideas broadly before directing an interest to a certain actor.

THE RECIPIENT

Enskifteshagen

Mykorrhiza directed their first e-mail to Trevor Graham, Head of Sustainable Development (Miljöförvaltningen) at the City of Malmö. The reason for this was that the Swedish name of the department Miljöförvaltningen- literally translated The Environmental Department- sounded like the department where their idea would fit. Even though Trevor Graham proved positive to the idea, it was recommended that they instead contact Sten Göransson, landscape architect at the Urban design department (Gatukontoret) at Malmö City, who Trevor probably knew was very interested in the idea of urban farming. Mykorrhiza then describe Sten Göransson as the driving spirit at the city who made the whole thing possible, without him it might not have succeeded.

Las Palmas

To Byen Sover the choice of recipient was easy; it was clearly stated by the renewal program where to send the proposal and after the first acceptance they were guided through the procedures and instructed in how to get necessary permits. Also Jens Kamp and Karin Bech describe the efforts of Henrik Lyng, the city architect facilitating the permit approvals, as a crucial factor for the project to be realized.

Forsbacka Picknick

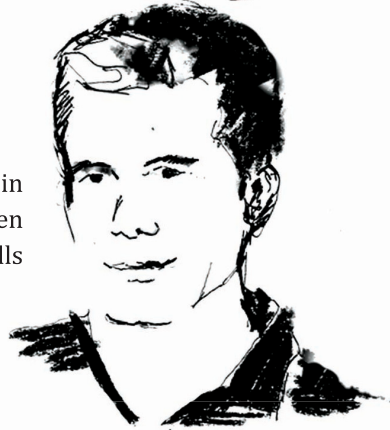
Testbedstudio did not choose to angle their idea to a particular recipient, they spread their story wide and eventually it was a member of the Culture and Recreation Board that picked up their idea and asked them to present it further.

Synthesis

All three groups had different strategies on finding their recipient and all of them were in different situations, where Byen Sover was in the least problematic one. Mykorrhiza and Testbedstudio's tasks were similar, in that they had an idea or topic that they wished to spread and then physically test, but they went about finding the key recipient in different ways. Testbedstudio spread their ideas wide and to anyone in the field who they thought might be interested, hoping for someone to step forward and offer collaboration. Mykorrhiza instead focused on one actor they hoped would be willing to help, and were later directed further. There were risks with both strategies: Testbedstudio's efforts could have passed by without anyone feeling that what they said was directed to them or to their situation; and Mykorrhiza's proposal could have been cut down if they had proposed it to someone not instantly in favor of their idea.

When thinking of Richard Florida

When inviting citizens to realize their ideas in the urban environment the City of Copenhagen shows the support and tolerance Florida calls for.



When thinking of Jane Jacobs

The cities support the ideas because of the project makers' concern for, and ambitions to improve, the community rather than the architectural designs.

THE IDEA AND ITS EVOLUTION

Enskifteshagen

Although Mykorrhiza's idea was quite open their idea changed when they instead of an allotment plot were assigned a big piece of land in a public park. This project became a community park, and the soil proved to be contaminated; both of these issues required adaptation and alteration from the original vision. From being a social project focusing on seed and plant distribution it turned in to a project in need of finding alternative solutions for soil treatment and ad hoc solutions for the park, such as finding planter boxes and pots.

Las Palmas

Byen Sover realized that recreating the phenomenon of light from people's living room would be difficult. Instead they moved on to let the light come from the square, although the original concept of illuminating the square remained. Without the connection from people's living rooms to the square; the design turned in to conceiving the square as a larger common room for the neighbors, a scene with its own life or drama.

Forsbacka Picknick

Testbedstudio's proposal must be seen as open from the start, they wished to make a project with the goal to handle the issue with shrinking cities. Järnriket and the City of Gävle told Testbedstudio that they were interested in their ideas before the studio had presented a design. Testbedstudio's idea was to activate an area with an event, the design came in a later stage and it was not the design Testbedstudio courted the authorities with. When Testbedstudio at a later stage proposed a design there was a big trust in their judgment and there were no requests for alternations.

Synthesis

In all these cases, the actors required locational guidance from the cities on where to locate the project, and the design process started after this. Another aspect worth mentioning is that none of the groups had a desired location for their project. Byen Sover proposed it at a certain square; although this was as the city had defined in what neighborhood they could provide support. The proposals were all, unofficially or officially, accepted and provided funding before a detailed design was determined.



When thinking of Jane Jacobs

Las Palmas goal to reduce the barrier between people's homes and the common square goes in line with Jane Jacobs's ideas of "Eye's on the street" and the importance of the public space for the sense of community.

When thinking of Jan Gehl

Gehl studies the use of space, rather than the function. Byen Sover did not change the function, the square was still a square, although they changed the use by making people move and experience it differently. It even leads to the end of illicit substances being sold there. Testbedstudio temporarily changes the function, hoping that it in the end will lead to a long-term change in both function and use.



ENHANCING FACTORS

Enskifteshagen

Sten Göransson assisted in gathering other planners and architects to assist in attaining the necessary planning approvals and funding for fences. However, he was not as involved later on in the project when the group applied for money for the contaminated soil. Mykorrhiza received funding and sponsorship in a number of ways: they were sponsored with material from the city, the other community garden and private persons. They were also granted money from the Environmental department twice, which made it possible for the group to continue the project in spite of big obstacles.

The members' prior education and their knowledge in grant applications was key to funding the project.

Las Palmas

Byen Sover was dependent on gaining approvals quickly and one of the factors for succeeding in realizing the project so quickly was the support of Henrik Lyng. He took on a supporting role, although in Copenhagen this is part of the city structure, not a coincidence or a result of a particular interest in this proposal.

Sponsorship and donations also played a part in the realization of the Las Palmas project.

Forsbacka Picknick

Testbedstudio had the support of Mats Öhström who was the head of the Culture and Recreation Department in the city of Gävle. He facilitated the process of getting permits and was of great importance when realizing the project. The most enthusiastic promoter of the project however, seems to have been Lars-Göran Ståhl who was both in the board of the Forsbacka

organization and the head of the Culture and Recreation Board at the city. It was technically not Testbedstudio who applied for the permits; it was the organization. This made the process very smooth from Testbedstudio's perspective. That there was an existing summer festival that the project could partner with simplified the process for Testbedstudio, even if the Picknick project was active all summer.

Synthesis

All groups stress the importance of finding a very enthusiastic public servant rather high up in the organization – Sten Göransson for Mykorrhiza and Mats Öhström for Testbedstudio and Lars-Göran Ståhl in Gävle (where Mats Öhström also seem to have played a big role in that project). Another common enhancing factor might be that none of the group was dependent of getting a high salary; the money they received from the city was directed towards the realization of the project. Although Mykorrhiza and Byen Sover both managed to collect some compensation.



When thinking of Richard Florida

The organization Järnriket and municipality of Gävle wished to change the function and the reputation of Forsbacka. Instead of creating a new branding tale or innovation strategy for the area they asked Testbedstudio, a community actor with local knowledge for help to start the process of finding a new use.

INHIBITING FACTORS

Enskifteshagen

For Mykorrhiza the contaminated soil was an inhibiting factor. The enthusiasm was not necessarily reduced among the engaged people but some felt that when they could not farm and the future of the project was no longer as clear. Some new people joined but some, dropped off. The contamination also reduced the flexibility in the design of the garden.

A low number of participants from the surrounding neighborhoods might be due to the homogeneity of the Mykorrhiza group, but also the lack of structure of it. If no one in the network, either for ideological reasons or time constraints or both, agree to take primary responsibility for the community garden new members might feel lost as no one take the role to introduce them.

There is no consensus in the city hall that the garden is the best use of the park and this might have led to decisions being delayed; getting water for example was supposed to happen quite early but took a long time.

Las Palmas

Las Palmas didn't have much time to either propose the idea or draw the design but this did not seem to be an inhibiting factor; Karin Bech and Jens Kamp did not expressed any particular inhibiting factors.

Forsbacka Picknick

One inhibiting factor for cities to engage in the idea is that it is not a flattering problem for municipalities to have. As it was not commonly mentioned cities could sometimes be refused to participate due to the bad publicity it could result in. Although Anders Johansson did not expressed any particular inhibiting factors in the realization of the Forsbacka Picknick event.

Synthesis

In common for the projects groups are that none of them mention any factors that were inhibiting the project. The initial idea of Mykorrhiza was made difficult when finding out that the soil was contaminated. On the other hand the project continued in a new direction, and now with funding.

SIMILARITIES AND REFLECTIONS

There are a few noticeable similarities in the projects such as:

- All project makers tell a story of their idea before making a design. They all express a need or a wish to find a method for positive change rather than an exact design that they wish to realize in a certain spot.
- They all had a wish to do something, but not a certain location in mind. The design was then determined when the location was set
- The actual design was determined later on in the process.
- They are all provided the service of a “facilitator” – a politician or planner rather high up in the system with authority to guide them through the bureaucracy.
- Two out of three groups spread the idea through other channels before proposing: Mykorrhiza with guerrilla gardening and Testbedstudio through articles and conferences.
- All groups manage to connect to a known concern in the city; more or less stated depending on the project. It was clearly announced in Copenhagen, the interest from the city in Malmö was known because of public documents concerning sustainability and in Forsbacka Anders Johansson knew of the problem from personal experiences.
- All groups received funding from the city, none of them applied for other private aid. However, some local private actors provided sponsorship through donations or deals for necessary project materials.
- Two out of three projects were realized without previous experience. Testbedstudio had both experience from architecture project and was an accepted architecture firm, although this was the first project on the idea of shrinking cities.

Synthesis

The overarching category that relates to the other categories is found in how the groups presented their idea. They spoke, and sometimes spread, their idea in an open and flexible way, more like telling a story than handing in a proposal. That and the clear connection between all groups of having a facilitator in the city hall are repeated frequently through the interviews. To further explore the result of their story telling, and their recipients in the city hall, a literature review regarding the city narrative will follow.

STORIES AND NARRATIVE

To help understand why proposing an idea as a story is beneficial for the groups the aspect of city narrative is studied. The role of the narrative is a broad research topic studied in many fields and the notion of landscape narrative interest a number of landscape architecture thinkers. Most theories concerning landscape regard stories involving existing landscapes, meaning that they study, for example, the story that is created in the interaction between a place and a visitor: what a park can tell us, how we read our surroundings and also thoughts on how architects can use narratives in their design. (Potteiger & Purinton, 1998)

This thesis studies the process of project making and focuses very little on either the existing landscape or the proposed design, which is generally covered in theories of landscape narrative. Rather, when studying the field of narrative within architecture and planning the aspect that proved especially interesting for this thesis was thoughts on to whom the project makers directed their stories: the city planners. City authorities have a position of power in terms of affecting and changing the city narrative; their influence on city's visionary plans, policy, zoning, and development give them power to determine what can be incorporated in the city fabric, and thereby also into the city narrative. It is also their responsibility to make sure new developments relate to the existing branding strategies. This literature review will therefore focus on the narrative of the planner: the narrative the project makers' stories must confront or relate to.

Narrative

"We dream in narrative, day-dream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative. In order really to live, we make up stories about ourselves and others, about personal as well as the social past and future."

(Hardy, 1967, p. 31)

The narrative is not only a story. How we perceive and remember a story does not depend solely on the content, it is also a matter of how the story is told: the expression, the language, the medium it is told through and the one who gave it to us. It is the combination of these – the story and the telling- that form the narrative (Potteiger & Purinton, 1998).

STORIES IN THE CITY

Our lives are interwoven with stories. Through tales, gossip and recounted memories we carry knowledge and experiences about our world. When telling stories about ourselves and our environment we get to know each other and ourselves. It is these stories that form our identities; and just like these stories form our identities, the stories told about a city form the urban identity.

As people recognize and see the world in different ways they tell different and sometimes contrasting stories. Therefore a great range of plots, of past happenings, current challenges, and visions of imagined futures co-exist in the same city - and to see these when searching for the identity is to recognize the narrative identity. The narrative cannot give us the whole picture of a place but to understand a social action, one must both recognize the structural and cultural context the citizens are in, as well as the stories with which they form the city's identity (Dormans & Lagendijk, 2009).

THE NARRATOR

Everyone that makes a change in the city automatically changes the city narrative, and they are at the same time a narrator, as the act of changing is the act of telling a new story. In narratology, focus is not on the content of the story, what it says, but rather on how it is told and by whom, (Hjelmstad & Øren, n.d.). This could be done through many different mediums; film, text, sketches, photos, maps, or in a conversation etc. Different groups in the society have agency over different forms of media and tell stories in different ways.

The “official” story – the planner as a narrator

One type of story has been especially noticeable lately when cities are encouraged to gain a competitive advantage against other cities: the marketing tale. It assumes all cities are in the boxing ring fighting for the wandering “creative citizen”. In this case, an appealing city identity is of highest importance (Dormans & Lagendijk, 2009; Hall, 1996). And for a disadvantaged city this urban identity might need to be enhanced, or even completely redirected. The branding tale is a positive, promotional and all-encompassing story of the city with a set narrator. These stories are always first told by the city authorities: planners and councils, often with help from marketing agencies (Dormans & Lagendijk, 2009).

Leonie Sandercock and Melissa Mean mention the same phenomena of an overarching story, and one might say that the branding tale is a tool used in creating what they call the “official future” (Sandercock, 2003; Mean, 2007). According to Mean the “official future” is the positive vision decided upon by the city governance which is communicated through all of the city's strategy documents: from the logo in the letterhead to legal policies (Mean, 2007). These official futures follow a pattern in their construction: they all promote change and a metamorphosis, the optimism of economic growth as the single factor for success, the wish for the city to be “world class” and the contradiction of “opportunity and choice” packaged in “one voice, one vision”. Sandercock describes the official future more as the one voice – the highest in the hierarchy, and the rational direction for the future of the city (Sandercock, 1998).

The branding narrative is chosen by picking a few beneficial traits of the city and enhancing them, or by choosing traits that are believed to be beneficial. The idea of the official future and

the marketing tale is to find a story to attract visitors, tourists and workforce, together with the wish for co-creation (Mean, 2007). As the image of the city and the actual conditions are seen as co-creative, officials hope for the vision to create itself (Seligmann, 2008).

The critique

These marketing tales and official futures have recently received critique from a number of scholars (see: Mean, 2007; Dormans & Lagendijk, 2009; Cerny, 2009; Brenner, 2009). Theoretically, as the economic theories of Florida, Jacobs et al call for openness and diversity, these official visions of the future should also mean an increase in faith in the citizenry and their stories, but this seems not to be the case. They are instead accused of being exclusionary, mainstreamed and with goals limited to a small selection of purely economic targets (Dormans & Lagendijk, 2009, Mean, 2007). The new branding tale is generally not based on what is present in the city; it is rather a saga of the future where some preferred treats have been picked out and emphasized. For example, when envisioning what sector cities wish to see a great innovation in the future surprisingly many innovation strategies (products to implement the new branding) seem to say the same: "eight out of nine regional innovation strategies in England pinpoint biotechnology as a priority area. Five out of nine include creative industries"(Mean, 2007). These strategies are not likely to be grounded on the narratives of the citizens, unless England has an impressive interest and subculture in medicine and chemistry with a small Erlenmeyer flask found in each person's home. The cities' visions could rather be seen a set formula believed to be the recipe for success that most cities accept without challenge. This "science park + culture quarter formula " (Mean, 2007, p. 93) lies far from the notion that the unique experiences and knowl-

edge of a place should be enhanced and used as strategists like Landry and Florida have proposed. It rather shows that policy making and visions still are institutional and far from grounded in the local narratives (Mean, 2007; Dormans & Lagendijk, 2009).

"The problem with official futures is that they swallow people's sense of agency. They present a future that has already been decided and leaves little room for people's everyday creativity and aspirations, or the belief that they can positively shape the world around them." (Mean, 2007, p. 96)

Unlike before, the new proposed identity does not start with what the city actually contains. Van Syngel explains it through comparing the two terms marketing and concepting; where concepting is "marketing the other way around". If marketing starts with an existing product that one wishes to sell, the next step is to find a promotion, determine retail price etc. "Concepting starts with the promotion or communication of an idea or vision. Later on, everything else including the product is established to sustain the original concept" (van Syngel, 2002, p.72). In terms of a city and its promoted city identity this means that instead of finding a new branding tale in the existing city narrative and physical space, like if a city with a lot of parks would call themselves "the city of parks", cities choose an idea, a story that they wish to realize and thereafter make projects and choices to make this tale become true in the physical space, and in the urban identity (van Syngel, 2002).

THE MEDIUM OF THE PLANNER

The profession of city planning has transformed since its creation. When it originated, as a social movement, it aimed to solve social problems stemming from the poor health and poverty crises in the early industrial cities. Over the years the city planner practice has fo-

cused more on mediation of interests, and left some of its social goals for development control (Hall, 1996). This focus on control has evolved governance tools such as zoning, bylaws, permits, regional policies, strategies, plans, maps, statistics that have become the common forms of communication amongst planners (Sennet, 2006). These tools are the medium the planner as a narrator uses to tell the city's official story and also control the urban identity.

"Maps and statistics are the core and carrier of planning discourse. With them the planning process collects data on the city and society, making it visible in a uniform manner and controlling urban space" (Lehtovuori, 2000, p. 400)

The over-determination of progress into a single common goal among planners, mentioned earlier, has also been criticized by Richard Sennett, Professor in Sociology, but with focus on the language of planners; the expanding trust and use of zoning rules and bureaucratic regulations that "has disabled local innovation and growth, frozen the city in time" (Sennet, 2006, p. 1). When a building has lost its purpose, it is demolished and a new plan is drafted. He calls it the Brittle city, the one that does not adapt, and never makes use of the local knowledge to reform spaces to new uses.

One of the suggestions Sennett give, is not a free market as opposition to the strictly bureaucratic planning world, but a planning praxis where planners narrate about time.

"Our work as urbanists aims first of all to shape the narratives of urban development. By that, we mean that we focus on the stages in which a particular project unfolds. Specifically, we try to understand what elements should happen first, what then are the consequences of this initial move. Rather than a lockstep march towards achieving a single

end, we look at the different and conflicting possibilities which each stage of the design process should open up; keeping these possibilities intact, leaving conflict elements in play, opens up the design system. (Sennet, 2006, p. 4).

One way of relating Sennett's thoughts on development to the medium for narrative is to look at how new proposed ideas from the city are presented. In contemporary developments such as brownfield renewals for example, the proposed area is most often pictured in seducing architectural perspectives of the designs "prime time", and therefor also evaluated at its imagined at this point, even if this might be far ahead in the future (Sennet, 2006). The danger of presenting a future or telling a story, with only photos or architectural illustrations is that it is very controlled. The architects and planners can chose from which angle a visitor should see a proposal, at what time, and all impressions are visual: the pictures never tell stories of experiences by other senses. "Presented like a postcard from the future, a potential story about new use of a space is told" (Hjelmstad & Øren, n.d., p. 2)

The danger in this over-determination of a specific use, or "best time", is that the story of the new city development is predetermined and rigid and it is the bureaucracy that determines it from start to finish. The process and the steps through the project are neglected and there are no openings for evaluations and experiments at different times within the project. According to Sennett this leads to a freezing in imagination and a city with low resilience. It is a way of telling a city's story which makes experiments and engagement impossible. Citizens will not be able to contribute to these place narratives. Instead Sennett calls for "The open city" where the planner as a narrator should relax towards the unknown, be open to a new evaluation at

each step in the process. If the planners focus on the spatial stories which he calls “narratives of development” (Sennet, 2006, p. 4) they can create a narrative that is allowed to change and where citizens can follow the unexpected twist and turns. Sennet compare it to writing a book: “If a novelist were to announce at the beginning of a story, here’s what will happen, what the characters will become, and what the story means, we would immediately close the book.” (Sennet, 2006, p. 4) An urban designer or planner should just like a writer act as a guide through the exploration of the unknown, not necessarily starting of with telling the citizen what the best solution is and then cement it. Sennet refers to Darwins understanding of evolution:

“(...) rather than the survival of the fittest (or the most beautiful), he emphasized the process of growth as a continual struggle between equilibrium and disequilibrium; an environment rigid in form, static in programme, is doomed in time; bio-diversity instead gives the natural world the resources to provision change. That ecological vision makes equal sense of human settlements, but it is not the vision that guided twenty-century state planning.” (Sennet, 2006, p. 4)

If images can be seen as a controlled medium and then technical drawings, bylaws, policies and other documents are even worse, and a common critique against the trust in using these bureaucratic regulations as the only form of communication is that they inhibit both participation and innovation (Lehtovuori & Havik, 2009, Sennet, 2006).

DISCUSSION

When Byen Sover, Testbedstudio and Mykorrhiza propose their ideas, they voice their vision of the local identity and when they realize their projects they make it a part of the greater city narrative. The way the groups alter their environment cannot be expressed in our current planning structure; small, maybe temporary, structures are not visible in an översikts or detalj plan. The case studies show that projects of community actors have the power to tweak the urban space to better accommodate the citizen in the human scale. They shine light on forgotten places, raise hope in dark, and provide a vision for change that can adapt. These projects allow cities to avoid cleaning the canvas and starting over – what Sennet (2006) claims will lead to a Brittle City. We do not have the resources to tear down structures as soon as it gets a bad reputation or its function becomes undesirable; Byen Sover's project shows how well executed project can change the perception and use of a place with very few resources. By opening up for locally grounded projects, planners can extend the life of a development but also give the citizens the sense of ownership in shaping the city and development's narrative.

Ilmar Reepalu said *"If you are to make a change it has to be through buildings so that it will visible in the real world."* (Svensson, 2010)

Ilmar Reepalu's comment could be interpreted as saying that actions must be visible in the built environment – where people walk, observe and interact with their surroundings – to create a new identity. This is along the lines of Gehl's theories of the human scale and our interaction with the urban environment, that the environment determines the social experi-

ence that takes place. Although in the context of Bo01 – a high end brown field development meant for a housing exhibition – it seems more likely this comment is a rationalization of a branding strategy; buildings symbolize and support the official future created by the city.

If the quote was instead to sound something like: "If you are to make a change you have to make the citizens show through built environment so that their identity will be visible in the real world." they would more resemble the theories of Jane Jacobs, Richard Florida and Jan Gehl.

Local innovation and local creativity expressed in the urban space are emphasized in contemporary planning theory. When looking at the actual implementation, however, the link between the policy and the citizen is largely forgotten. Branding tales, official futures and innovation strategies are created without the necessary step of effectively consulting the citizens to determine how they wish to express their creativity and dreams. The tolerance and openness Florida calls for is about letting citizens try their wings, supporting them, giving them space and trusting them to form the city identity. Instead cities surprisingly often present top-down solutions: new branding slogans or the well-established idea of turning a run-down neighborhood into a "cultural quarter" and hope for the creative class to populate the area automatically. This systematically misunderstands the basis of Florida's theory; creative people will be drawn to a city if it is open and supportive, not because of a video art, installations, or a new cafe. Reepalu is correct when claiming if this support is to be visible and known to all "desirable" in-movers – it must be visible in the public

space. This is one of the reasons projects such as Las Palmas, Enskifteshagen and Forsbacka Picknick are important to the city. These projects get their story heard and subsequently realize their idea, and therefore change a small part of the city narrative. The projects have become cherished parts of the overall narrative that can even be used to promote the city, as is the case with Las Palmas.

There are many common factors between the three case studies, with several appearing to be key factors for success. One aspect which appears to be crucial is that all of the projects presented their ideas in a very open form; they expressed a positive future, or tackled an existing problem, without proposing a specific design. Instead, they spoke in ideas, concepts, and visions. They each also achieved support from a person high up in the particular planning organizations with whom they were dealing. This contact helped them to navigate the bureaucratic system by organizing meetings and advising them on permits.

By providing local bureaucracies with an open story - the written story by Byen Sover, the memory teasing e-mail and loose vision from Mykorrhiza, and the articles and presentations by Testbedstudio - the groups give the planners a chance to pick up these stories and guide them through the official channels. The planners are able to work with the concepts and find a way to fit them into the official story; perhaps more importantly, they can also be translated into the language of the planner. A story presented as a spoken or written tale can travel in another way than a picture; it can change slightly according to circumstances, it can be retold and more easily adapted to the rigors of planning practice or the taste of other listeners. A detailed design - a photo, an architectural sketch, an inalterable picture of the future - runs the risk of competing against the official story rather than being successfully braided into it. Sen-

net writes that "an environment rigid in form, static in programme, is doomed in time" (2006, p. 4); this may be as applicable to the medium through which a narrative is introduced, as it is for our physical environment.

It is also worth mentioning that two out of three groups tell their narrative in more subtle forms before contacting the city. Mykorrhiza organize guerilla gardening actions which reached the papers, and Testbedstudio announce their interest in all architecture channels they knew before introducing the idea to Forsbacka. These actions make their intentions known, and the planners can hear the narrative before actively needing to make any decisions. Even if unintended the groups enhance their stories in the city narrative, making them available for planners to pick up.

Byen Sover do not use a similar action, and they do not need to; the city of Copenhagen have already announced that they were open for ideas and specified for which geographical areas they could provide support. Here the city is acting more in line with how Florida suggests cities should foster urban innovation.

In this study all groups interviewed directed their proposal towards the city. If they had instead tried to gain support from an external private investor the results might have been different. A private investor does not necessarily try the idea against public stories, planning documents and the likelihood of obtaining permits. A private investor has less of an ability to fit their idea into the broader city narrative, and might have other issues concerning timing and profitability that require their attention. Therefore it is possible that a detailed proposal would receive greater support due to the fact that a developer do not have the economy to collaborate on the idea and prefer a "finished" proposal; that is a topic for future research.

THE ROLE OF THE LANDSCAPE ARCHITECT AS PROJECT MAKER

There are no professional landscape architects in the three groups. In fact, there were no projects that fit the research criteria initialized by landscape architects. They are certainly out there somewhere, but they are not as visible. However, it is important to remember that one need not have a formal degree in Landscape Architecture to effect change in the landscape; every actor described in the case studies took on the role of a landscape architect. What this research uncovered is that an integral role of the landscape architect in self-initiated projects like these is to find a core story, then create a narrative and determine the appropriate medium for its retelling.

The landscape architect's role as a project maker is not to canvas city hall to find support from different planners or politicians; in all three cases they all create a partnership with a key person already well placed within the bureaucracy, who then facilitates the partnerships with key actors. The aim is rather to craft a narrative that will entice and engage a passionate municipal employee. In some cases if the city is proactive, as in Copenhagen, the person will be easy to identify and it will be obvious to whom that narrative must be directed. In other cases, such as for Mykorrhiza and Testbedstudio, groups can use actions directed to a broad audience to highlight an interest, or use festivals or other public events as launching pads to promote or distribute their ideas.

The benefit of an education

In the method I explain that the projects need not contain a certified landscape architect in order to qualify for this study. However, landscape architects have an advantage over many community members because of their training in describing the landscape and their training in planning language. In addition to providing

technical, bureaucratic, and design skills, landscape architects have the ability to understand the public story, the reasoning behind it, and can use this story to better support new ideas.

The projects I study contain no landscape architects, but in many other projects I have come across they have often joined the process at a later stage. This was also a theory presented by several architects who were interviewed, but whose project was not included in this thesis, that the role of the landscape architect today is not to initialize projects, but rather to support the project maker in making designs and producing the proper documents. If a landscape architecture office provides an idea, it is more often used to show their way of thinking and to generate interest in the company. Realization is often less prioritized; a theoretical proposal can be as "promotional" for their business as a realized project.

A possible explanation for this phenomenon is that architects often wish to present something extraordinary. They can often package a relatively simple idea in an extravagant and expensive countenance. While these designs may be subtle and beautiful, they often fall apart when faced with the rigors of planning legislation.

THE ROLE OF THE LANDSCAPE ARCHITECT AS A PUBLIC SERVANT

The landscape architect does not only take the role as idea maker, of equal importance is the role of the landscape architect as a public servant. If cities wish to capture the latent creativity in its citizenry, it is important for them to have the same openness they proclaim during festivals and public engagements imbued in its staff and evident in every day work. Sten Göransson is a landscape architect and he, together with the other interviewed architects and city authorities, showed the importance of

a positive attitude towards new ideas, knowledge and the mandate to make change.

An aspect that would make an excellent topic for further research would be how to create a structure in the city hall to prepare architects and planners how to harness and facilitate new ideas. A key factor would also be how this is communicated to the public in order to make it obvious to whom project makers need to speak. It seems unrealistic for a city to depend on “driving spirits” in the city halls for the facilitation of good ideas. There are only so many planners and there are a great number of good ideas that will not be realized if it is necessary to find a public servant high up in the system that takes the project to their heart and invests time outside of their official responsibilities.

Also, if there is an established structure to harness ideas, I believe planners would feel more confident in supporting ideas proposed by individuals or smaller groups. If projects are undertaken due the fact that the group is large and self-organized I think Mennel (Mennel, 2011) has a point in that many identities and ideas will not have a chance to be seen. Looking at the case studies, only one of the groups managed to organize many people around a common cause, and this network largely consisted of people who had previously organized for a similar cause. The other contained only two to three persons but their ideas still gained broad support from the community. I believe that coming up with a good idea, or knowing your neighborhood, should not require the person to be able to generate consensus; idea making and consensus forming are two different skills a person can have. I would be more likely to engage in a smaller, more intimate setting than in a large loose network.

CONCLUSION

The main conclusions that can be drawn out of the results of this thesis are that:

- When proposing a project to the city authorities, a community actor should try to present an open and flexible story that could be worked with and expanded upon by both sides: the idea makers and the city planner. Focus should lie on the goal and incentives of the project rather than the execution and the end result.
- It is also crucial for a community actor to find the right recipient; however the responsibility to make it and this should lie on the responsibilities of the city. It has to be clear to whom citizens should turn but also clear to whom fellow planners should direct good ideas. Municipalities must also make it clear to their planners they have the mandate support community initiated projects.

REFLECTION

When do you know what happened?

"At least that is what I think she meant..." This phrase applies to all collected material in the case studies. How do we remember things? And how do we perceive things? There is only one good answer to that: differently.

Over the course of this last half a year I have been sure that I have understood a scenario, just to be proven wrong on many occasions. If you get a fragmented piece of information you automatically and unconsciously try to fill in the blanks yourself. When you talk to another person who was there, who colors some of the empty blanks for you, the picture might suddenly look different. The really tricky thing is when they fill in the same areas, in different colors.

It is important to keep in mind that it is impossible to paint the true/just picture of what has happened by only interviewing a small group of people. The projects studied in this thesis were initialized several years ago and I have only had a chance to talk to a small selection of the contributing actors. To them the process and the details in the initial phase may not be the ones they like to think of in aftermath, and memories have been shadowed by other, more interesting ones, like the opening day. Maybe if I had brought them together, the planners and the project makers, that they could have triggered each other's memories and given a less fragmented picture. Maybe, but conversely they might have gathered around common memories and given me a narrower story. Neither is good. I have attempted to find the big strokes in the picture and thereby possibly find

what could be a big help or a big challenge for a project maker.

My storytelling

This twisting forth and back also made my story telling difficult. I had set aside time to make the storyboards describing the case studies parallel to conducting the interviews. This proved impossible, at least in the form I had decided upon. My first decision was to draw comic story boards of the processes, a form I am familiar with and appreciate as they illustrate a procedure in time in a clear way. Although, when information kept on coming and things spun around I started to have second thoughts. To make a comic story board takes a lot of preparation. It is often not the character in the picture that leads the reader to the next scene; it is the direction of the surrounding background. How the reader's eyes move along the page takes a lot of consideration, which is difficult when new information is being added constantly. This would still have been fine, I could have continued to work on the background in a later stage when I knew how they would fit together, but then a new issue arrived: aspects that first seemed really important, and generated a big dramatic picture, were later reduced to a small, almost negligible note, or, conversely, what were initially considered small details soon became central themes.

I had to rethink. Late in the work, after trying many overly pretentious alternatives, I realized that the only way of doing it was to use the sketch, something quick and flowing where reducing, adding and rescaling was easy.

Were there other options for the second literature review?

Finding the overarching category that appeared to relate to most of the other factors definitely brought the thesis to an important crossroads, but maybe the choice of how to further explore the subject was more important as that choice was not as obvious as the previous one. An alternative road to go for the literature review could for example have been to, instead of looking at the responding narrative told by the recipient, study theory regarding mediums through a proposal can be presented. What is the difference in presenting in a written form, 3D -model, sound, or visualizations? What are their pros and cons? This might have given another answer even if this theoretical review came to touch upon that too to some extent.

Generalization

One thing that is important to recognize when working with case studies is that the result cannot be generalizable. The results of this thesis are true for the projects studied but cannot be broadly applied on others. The results should rather be seen as one piece in the big puzzle of the understanding how to make a project happen; adding to the knowledge base but unable to stand on its own. One thing that could result in misleading conclusions is that I do not compare successful projects with unsuccessful projects. It is possible that such a comparison would prove that the unsuccessful project makers experience the same process as the project makers in this thesis but still fail. Then the poignant similarities in the case studies would not be key factors for success.

What I expected to find, and what actually happened.

My expectations on the product had to be revised along the way. I had initially anticipated

to use a more traditional method, studying theory on barriers faced by small architecture projects, but this approach proved fruitless. This was a disappointment but it also raised a hope that I would be able to start the process of a future "how to" for curious and enthusiastic landscape architects and planners. I was truly looking forward to ask all the actors "How did you do it?"

I expected to get a lot of nice recommendations and precedents on how to find funding, how to groom politicians, how to form networks and dreaded that it would be all about smooth talking and "knowing people".

It turned out that the aspect of finance was not to be explored further in this thesis after the interviews, even if this is one of the most crucial factors in realizing a project. This might look strange but as all groups received funding due to how they presented their idea, this felt like a secondary factor for my thesis. None of the groups applied for external funding, something I expected they would do. There were some aspects concerning networking, but very little smooth talking luckily.

Financing and salary may prove to be a bigger factor for the second or third project taken on by a community group. The groups studied were all able to collect a small salary, but it would not be economically viable for a small architectural office to rely on this type of project to survive. It is also questionable how many times a community group would have the energy to start a project; all projects in the case studies required a lot of volunteer hours. Acknowledging Sennet's (2006) theories of the Brittle City and the risk we take if planning from A-Z in one brush stroke could be partially mediated by opening up for smaller projects along the way. It would be still be difficult for municipalities to plan after this model, relying on spontaneous proposals from groups with

little to no experience. There should be a structure, including financing, to find and support smaller projects over a long period of time. One can see that Copenhagen is ahead of the curve on this issue.

I believe that the general answer to the question “how they did it” is that they were excited and willing to elaborate on their idea together with the city. The projects studied prove that one does not need to present the whole solution nor have all technical details sorted out. One does not need the coolest idea, the edgiest design, or the most capturing visualizations. It was their enthusiasm and their dedication to the cause that resonated with the city and found funding for their project. This feels both reassuring, and slightly ironic. I am a person very much in favor of the image (compared to the written word). In the preamble I tell how it was when I was asked to make visualizations for a landscape architecture idea that the thesis research questions came up. According to my findings, they are not necessary for the success of the projects. It is biting that someone like me writes a thesis like this.

Final thoughts

At the end of this process I am glad to say that I feel more confident in my role as a city planner. I appreciated, and know how to express, the value of local projects realized by a community actor and I will be able to provide greater support for ideas than previously possible. I am also grateful to have met all these people who have provided me with a big bag of enthusiasm and optimism for the future. Testbedstudio’s curiosity and belief in their role in exploring unknown aspects of contemporary architecture make me hopeful and enthusiastic in continuing a lifelong learning. This, along with Byen Sover’s fearlessness in experimenting with new mediums and Mykorrhiza’s ways of spreading their idea in “sneaky” ways, will follow me throughout my whole career.

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APPENDICIES

APPENDIX I

▷ Enskifteshagen, Mykorrihza

Realized project

Photos on page 90 © Christel Lindgren, 2012

Photos on page 91 © Henrik Johansson, 2010

Duration: 2010 - present



◁ **Enskifteshagen**
October 2012
Top: Past season
Bottom: Flower boxes
© Christel Lindgren



Enskfteshagen ▷

May 2010

Top: Container

Middle: Digging

Bottom: Donated boxes

© Henrik Johansson

APPENDIX II

▷ Las Palmas, by Byen Sover

Proposal and technical drawing

Photocopy of original proposal ©Byen Sover



Hjemliggørelse af byens rum – en lysinstallation for Balders Plads

Vinteren er på vej og vi går en mørk tid i møde.

Når mørket falder på, lukker kvarteret ned for en række af sine daglige aktiviteter. Samtidig åbner folk op for deres stuer, ved at tænde lys, som kan ses fra gaden. På den måde åbner vinterens mørke op for hjemlige og hemmelige kig i byen.

Balders plads er en hverdagsplads, den er omgivet af beboelsesejendomme. Om vinteren ligger pladsen øde hen, den er ikke som om sommeren et opholdsrum, men i stedet et gennemfartsområde for lokale beboere.

Vores projekt er at arbejde med pladsens lys. Ved trække den hjemlige atmosfære fra de tilstødende lejligheder ud på pladsen og gøre den mere hjemlig og gæstfri om natten. Målet er at tilføre pladsen en varmere stemning og gøre det både mere interessant og mere trygt at færdes i området efter mørkets frembrud.

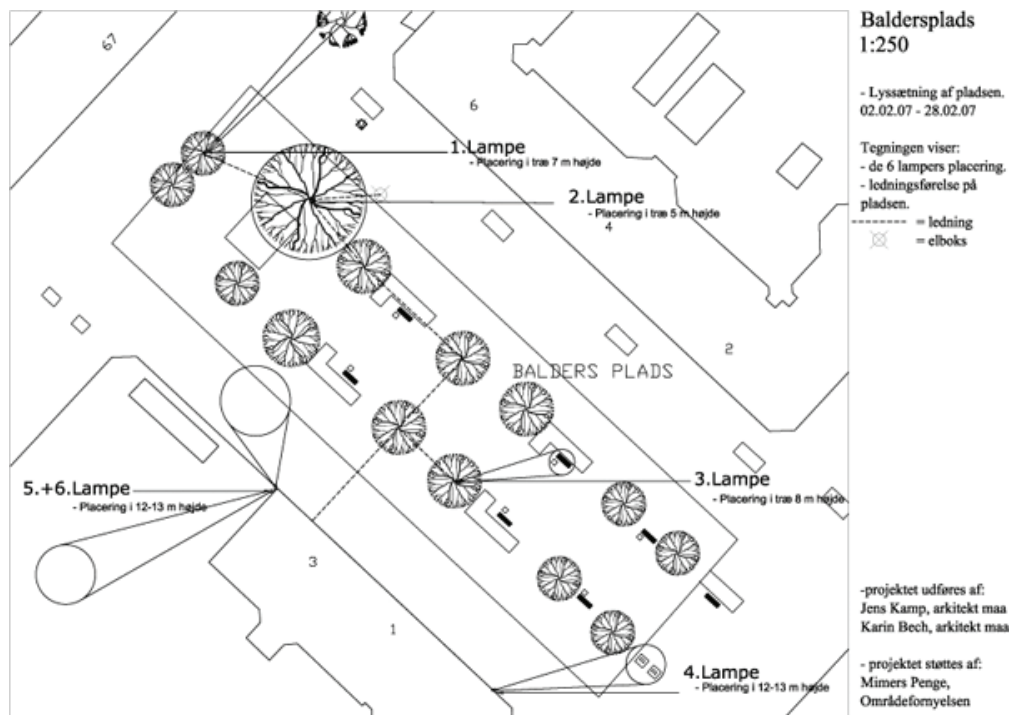
Dette foreslår vi gennemført med en lysinstallation på Balders Plads. Med lys formes rum, noget fremhæves mens andet står tilbage. På den måde vil vi bruge lysprojektorer til oplysning af eksisterende bymøbler (bænke, borde), samt de mørke områder af pladsen som ellers føles mørke og utrygge.

Med respekt for at byen sover og at København har den politik, at byen ikke er lyst op i samme grad som andre storbyer, fx Paris, vil vi udføre et arkitektonisk lyseksperiment, der har den ambition at give de forbigående på Baldersplads en anden hverdagsoplevelse af pladsen.

Det er et januarprojekt, der efter en juleoplyst december måned vil give et andet bud på hjemliggørelse og hygge i byrummet.

◁ **Las Palmas**
First proposal
for LasPalmas
© Byen sover

Las Palmas ▷
 Technical drawing
 presented at the
 second meeting
 © Las Palmas



APPENDIX III

▷ Las Palmas, by Byen Sover

Realized project

Photos © Byen Sover, 2007

Duration: four weeks



◁ **Las Palmas 2007**
© Byen Sover



Las Palmas 2007 ▷
 Top: Light design I
 Middle: Light Design II
 Bottom: Light design III
 © Byen Sover

APPENDIX IV

▷ Forsbacka Picknick, by By Testbedstudio

Design proposal

Photos © Testbedstudio, 2007



Forsbacka Picknick ▷

June 2007

Top: Umbrellas

Bottom: Cat walk

© Testbedstudio



◁ **Forsbacka Picknick**
Design proposal
 Top: Dining table
 Middle: Big blanket
 Bottom: Beach chairs
 © Testbedstudio

APPENDIX V

▷ Forsbacka Picknick, Testbedstudio

Realized project

Photos © Testbedstudio, 2007

Duration: June-Aug, 2007



Forsbacka Picknick ▷

June 2007

Top: Cat walk

Bottom: Beach chairs

© Testbedstudio



◁ **Forsbacka Picknick**
June 2007
 Top: Boule court
 Middle: Dining tablea
 Bottom: The sitting snake
 © Testbedstudio



Forsbacka Picknick ▷
June 2007
 Top: Big blanket
 Bottom: Free rental bikes
 © Testbedstudio